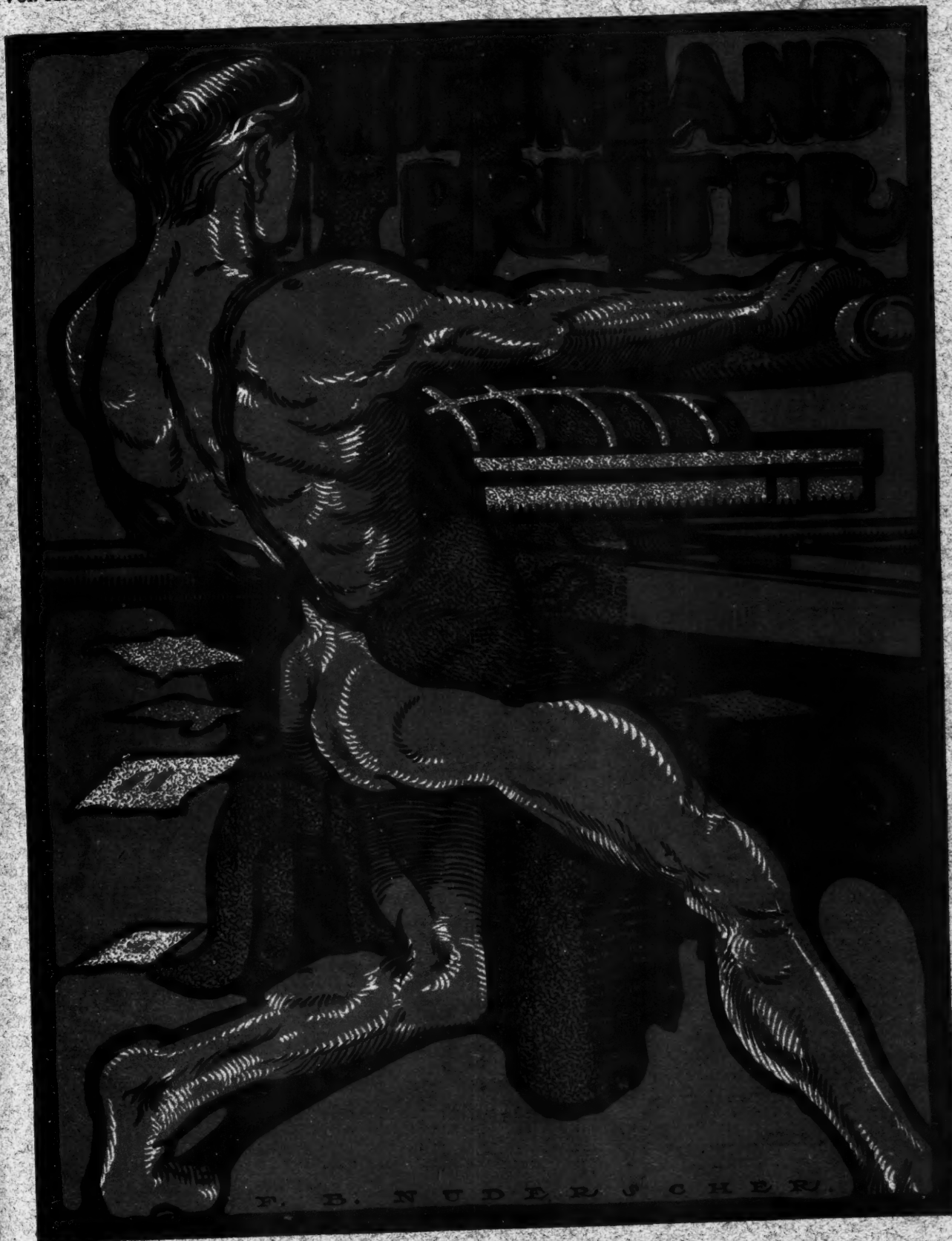


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SEPTEMBER, 1903.

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 SAN FRANCISCO 410 Sansome Street.

THE TIMES-RECORD

VALLEY CITY, N. D.,

Gentlemen: June 22, 1903.

I am not setting as much type for the paper as I intend to on account of jobwork, all of which I have handled on the Simplex. In this list may be included a 68-page school catalogue, 40-page monthly magazine and 60-page stock catalogue, and miscellaneous books, pamphlets, etc. When I put in the machine it was not with the intention of getting along with less help; it was with the view of turning out more work with the same help, and I find that the Simplex does it. I will send you some samples of the catalogues, etc., later. Yours truly,

S. A. NYE.

SVENSKA ROMAN-BLADET

MINNEAPOLIS, MINN.,

Dear Sir: June 8, 1903.

My Simplex was installed in December and has given the best of results and satisfaction. One man can operate and justify, but to get the best of results I think two should work on it. In eight hours' time our two operators set 42,000 ems; sometimes they run up to 48,000 ems in eight hours, a record I think very hard to beat. It is a wonderful little machine and takes up very small space, not much more than a sewing machine. My machine is adjustable so we can set from 12 ems wide up to 30 ems, so we can set bookwork, and it takes only a minute or two to change from one measure to another.

Yours truly,

C. E. PETERSON.

THE ROCKVILLE JOURNAL

ROCKVILLE, CONN.,

Gentlemen: May 21, 1903.

In regard to the opinion of this firm of the Simplex, would say that we would not know what to do without it. We are never troubled with hunting up extra comps. in times of rush. A 100-page pamphlet does not look like a mountain. It is only play to set the extra amount of type between editions of our periodical work, and then it comes out just as promptly as it ever would ordinarily by handwork. We have studied the subject of machine composition very fully from our standpoint, and know in no way the problem can be solved equally well by any means other than the Simplex.

Very truly yours,

THOS. S. PRATT & SON.

PECAN VALLEY NEWS

BROWNWOOD, TEXAS,

Gentlemen: June 1, 1903.

We are doing so nicely with our Simplex machine that we want to tell you about it. Friday last the boy set 24,000 of 30-em matter in less than 6½ hours—probably not over 6. It was a brief and required the use of a great quantity of quads, which made the work quite a bit slower. We have never had the slightest trouble with the machine, the breaking of a belt occasionally being the only mishap. The machine does all you claimed for it, and really more than you represented when selling it to me.

Sincerely yours,

CHESTER HARRISON,
 Manager.

The advertising man asks his friend on the Pacific Coast to pardon him for his seeming lack of knowledge of their geography as shown by the error in the map last month.

The map engraver is first to blame - but the ad man owns that he should have discovered the error in the proof. Anyhow he promises not to o.k. just that blunder again.

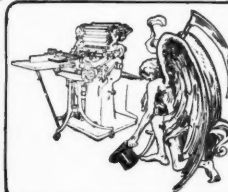
Meantime your orders for Old Hampshire Bond have received Blair Moffitt & Townes attention whether you sent them to San Francisco or Los Angeles.

Hampshire Paper Co.
By The Ad Man

South Hadley Falls, Mass.
Sept. 1st. 1903.



The HARRIS
AUTOMATIC PRESS
COMPANY

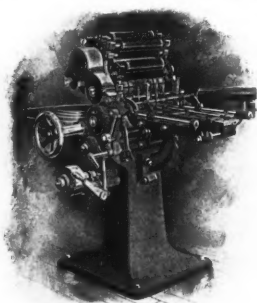


The Whip Hand.

"He has the whip hand" is an expression that means a lot when it is true. The man with a Harris Press has the "whip hand" as to prices on many large lines of work. Now, associations of employing printers may talk till doomsday of the folly of cutting prices and giving away all the advantages of new machinery to the customer; but no matter how wise this view, it doesn't change the fact that it is a good thing to have the "whip hand" yourself, and a mighty bad thing for you for another fellow to have it.

A word to the wise ought to be sufficient.

We make no web or continuous roll presses whatever, and never did make any. Don't let the fact that we guarantee all our presses to do good work at a speed of five thousand per hour lead you into the error of thinking they are web presses. They take stock in exactly the same shape in which it goes to your platen and flat-bed cylinder presses.



For full particulars as to presses for ordinary cut sheets, for folding boxes, for flour sacks, for grocers' sacks, for tags, for candy bags, for card indices, for counter check books, etc., all in one or more colors, address:



THE HARRIS AUTOMATIC PRESS CO.

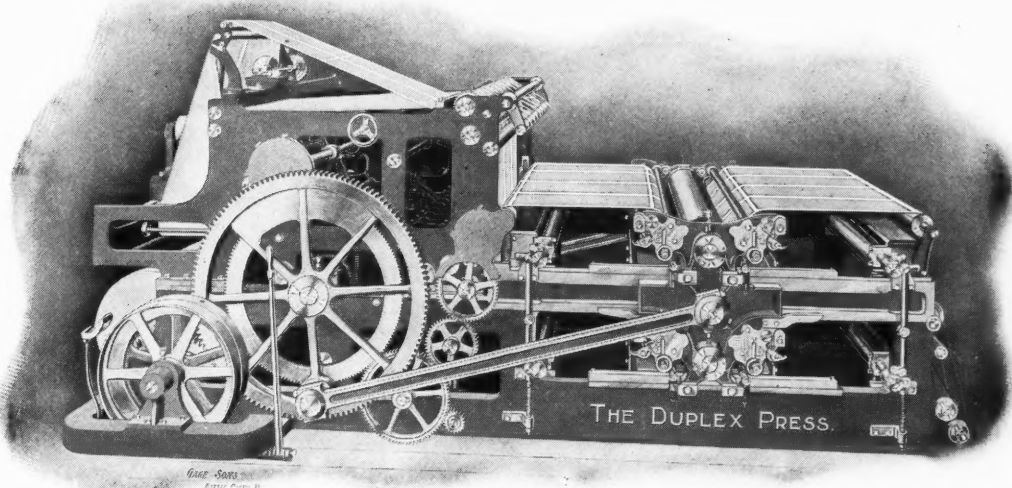
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Prints 2, 4, 6, 8, 10 or 12 Pages at One Operation and at Equal Speed
WITHOUT STEREOTYPING

OUR CUSTOMERS WRITE OUR ADS.

ATLANTIC CITY DAILY PRESS.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Atlantic City, N. J., July 2, 1903.

After six weeks' trial of your new twelve-page press, the first one you have ever installed, I think it due to you that we should inform you how well we are pleased with it.

We have not had the least difficulty with the press. We have printed all sizes from four to twelve pages, frequently changing from eight to ten and twelve, and the impression is even all the way through, and the old trouble of web breaking has been entirely removed. Further than this, the press is not hard to understand. We put a pressman on it who had never run anything but your eight-page machine, and after four nights' instruction, he ran the press, and has done so ever since, very successfully.

This production certainly meets a great requirement in the newspaper world, that of printing a paper as large as twelve pages without a stereotype outfit, and we are simply delighted with it.

Wishing you every success, I beg to remain,

Very truly yours,

WALTER E. EDGE, Publisher.

RECENT SALES.

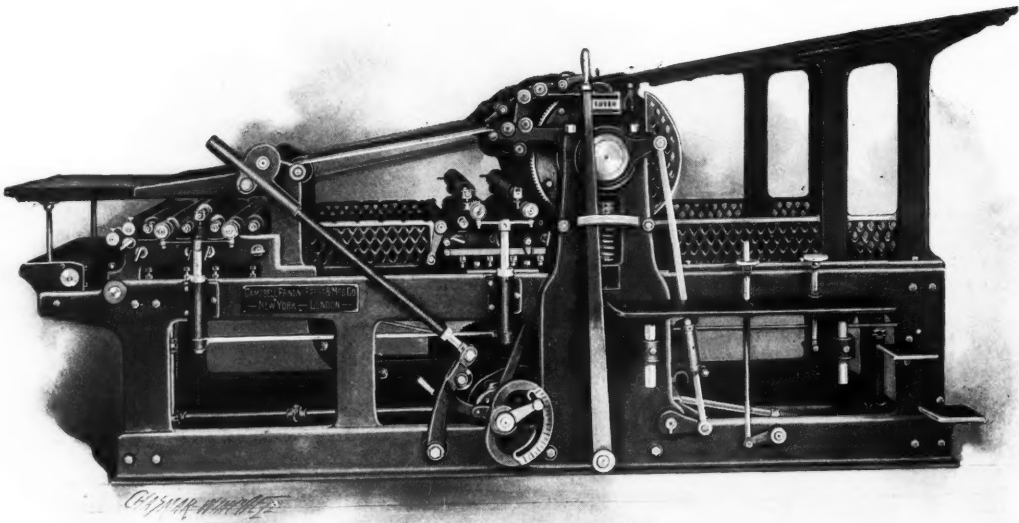
Sacramento, Cal., *Record Union*.
San Bernardino, Cal., *Sun*.
Adrian, Mich., *Telegram*.
Richmond, Ind., *Sun-Telegram*.
Stratford, Ont., *Herald*.

Perth Amboy, N. J., *Eve. News*.
Meridian, Miss., *Star*.
Sayre, Pa., *Times*.
Portland, Me., *Advertiser*.
Riverside, Cal., *Enterprise*.

Albuquerque, N. M., *Democrat*.
Elgin, Ill., *Eve. News*.
Pittsfield, Mass., *Journal*.
Bologna, Italy, *L'Avvenire*.
Washington, Pa., *Reporter*.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICHIGAN
U. S. A.

The "Century"



NINE "CENTURYS" will earn more money for the printer than any *ten* other presses. This will be readily understood when the fact is realized that the "CENTURY" has a higher earning capacity than any other machine, and that it stands with relation to the best other press in about the proportions named —

Bold Statements but Susceptible of Proof.

These are some of the reasons for its greater profitableness:

BECAUSE it is the only press that produces high-class (and therefore high-priced) work when run at high rates of speed.

BECAUSE it is the only press which can not lose its register—bed and cylinder being locked together throughout the entire printing-stroke by continuous register racks and gearing.

BECAUSE it is the only press which requires no time to be wasted in “making ready,” and when once “made ready” *stays* “made ready.”

BECAUSE it is the only press whose entirely novel mechanism super-blends and super-digests the ink *before* it reaches the ink-plate, thus obtaining the maximum depth of color with the minimum expenditure of ink.

LAST, BUT NOT LEAST

BECAUSE it is the only press whose radical originality of construction admits of a vise-like impressional power between bed and cylinder, thus insuring an unyielding rigidity during the printing-stroke such as can be found in no other machine.

IT IS

BECAUSE of these reasons, each one a link in the chain of irrefutable argument, that the “CENTURY” is placed so far in advance of every other press.

The Campbell Company


HENRY A. WISE WOOD, PRESIDENT.

334 Dearborn Street, Chicago.

1 Madison Avenue, New York

189 Fleet Street, London, E. C., Eng.

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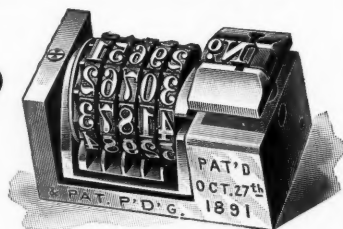


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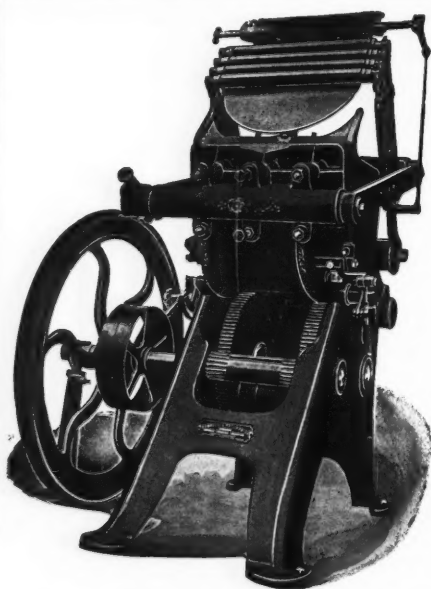


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New York :: Brooklyn :: Chicago



"The Man with the Hoe"

earned a lot of money, but the man with a PERFECTED PROUTY JOB PRESS *can earn more* and do it more quietly. If you don't think so, ask some of the three thousand or more printers who are using them, and note "*the smile that won't come off*," which is proof positive that they are satisfied that the PERFECTED PROUTY is a money-maker without equal.

"Never put off till to-morrow what can be done to-day," and that is, buy a PERFECTED PROUTY PRESS to-day.

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THE MONOTYPE

"He is well paid that is well
satisfied."


*Merchant of Venice,
Act IV., Scene 1*



MONOTYPE customers are well paid because they are well satisfied. A glance at the following pages will disclose the source of their satisfaction. A machine which will set a page of complicated figures with such absolute accuracy is bound to pay its possessor in hard cash as well as in the satisfaction always attendant on the production of perfect work. Before forwarding to us the two pages of elaborate railroad passenger tariffs here reprinted, Mr. Nunemacher wrote under date of January 29, 1903:

"When we look at the more than 64,000 lbs. of type which we have standing in tariffs and 'think of what might have been' if the Monotype had been introduced years ago, we feel like the fellow who bought the eight-day clock and wound it up faithfully every day for many years before he discovered that it was an eight-day clock!"

This makes a most fitting preface to the letter reprinted in full on the page following the specimens of the every day work of THE MONOTYPE.



HADWEN SWAIN MFG. CO.
Representative for Pacific Coast
SAN FRANCISCO, CAL.

W. P. GUNTHORP, JR.
Chicago Representative
334 DEARBORN STREET, CHICAGO

WOOD & NATHAN CO.

SOLE SELLING AGENT
ONE MADISON AVE., NEW YORK

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| 105 Miles | \$52.50 | \$54.60 | \$56.70 | \$58.80 | \$60.90 | \$63.00 | \$65.10 | \$67.20 | \$69.30 | \$71.40 | \$73.50 | \$75.60 | \$77.70 | \$79.80 | \$81.90 | \$84.00 | \$86.10 | \$88.20 | \$90.30 | \$92.40 | \$94.50 |
| 106 " | 53.00 | 55.10 | 57.20 | 59.30 | 61.40 | 63.50 | 65.60 | 67.70 | 69.80 | 71.90 | 74.00 | 76.10 | 78.20 | 80.30 | 82.40 | 84.50 | 86.60 | 88.70 | 90.80 | 92.90 | 95.00 |
| 107 " | 53.50 | 55.60 | 57.70 | 59.80 | 61.90 | 64.00 | 66.10 | 68.20 | 70.30 | 72.40 | 74.50 | 76.60 | 78.70 | 80.80 | 82.90 | 85.00 | 87.10 | 89.20 | 91.30 | 93.40 | 95.50 |
| 108 " | 54.00 | 56.10 | 58.20 | 60.30 | 62.40 | 64.50 | 66.60 | 68.70 | 70.80 | 72.90 | 75.00 | 77.10 | 79.20 | 81.30 | 83.40 | 85.50 | 87.60 | 89.70 | 91.80 | 93.90 | 96.00 |
| 109 " | 54.50 | 56.60 | 58.70 | 60.80 | 62.90 | 65.00 | 67.10 | 69.20 | 71.30 | 73.40 | 75.50 | 77.60 | 79.70 | 81.80 | 83.90 | 86.00 | 88.10 | 90.20 | 92.30 | 94.40 | 96.50 |
| 110 " | 55.00 | 57.10 | 59.20 | 61.30 | 63.40 | 65.50 | 67.60 | 69.70 | 71.80 | 73.90 | 76.00 | 78.10 | 80.20 | 82.30 | 84.40 | 86.50 | 88.60 | 90.70 | 92.80 | 94.90 | 97.00 |
| 111 " | 55.50 | 57.60 | 59.70 | 61.80 | 63.90 | 66.00 | 68.10 | 70.20 | 72.30 | 74.40 | 76.50 | 78.60 | 80.70 | 82.80 | 84.90 | 87.00 | 89.10 | 91.20 | 93.30 | 95.40 | 97.50 |
| 112 " | 56.00 | 58.10 | 60.20 | 62.30 | 64.40 | 66.50 | 68.60 | 70.70 | 72.80 | 74.90 | 77.00 | 79.10 | 81.20 | 83.30 | 85.40 | 87.50 | 89.60 | 91.70 | 93.80 | 95.90 | 98.00 |
| 113 " | 56.50 | 58.60 | 60.70 | 62.80 | 64.90 | 67.00 | 69.10 | 71.20 | 73.30 | 75.40 | 77.50 | 79.60 | 81.70 | 83.80 | 85.90 | 88.00 | 90.10 | 92.20 | 94.30 | 96.40 | 98.50 |
| 114 " | 57.00 | 59.10 | 61.20 | 63.30 | 65.40 | 67.50 | 69.60 | 71.70 | 73.80 | 75.90 | 78.00 | 80.10 | 82.20 | 84.30 | 86.40 | 88.50 | 90.60 | 92.70 | 94.80 | 96.90 | 99.00 |
| 115 " | 57.50 | 59.60 | 61.70 | 63.80 | 65.90 | 68.00 | 70.10 | 72.20 | 74.30 | 76.40 | 78.50 | 80.60 | 82.70 | 84.80 | 86.90 | 89.00 | 91.10 | 93.20 | 95.30 | 97.40 | 99.50 |
| 116 " | 58.00 | 60.10 | 62.20 | 64.30 | 66.40 | 68.50 | 70.60 | 72.70 | 74.80 | 76.90 | 79.00 | 81.10 | 83.20 | 85.30 | 87.40 | 89.50 | 91.60 | 93.70 | 95.80 | 97.90 | 100.00 |
| 117 " | 58.50 | 60.60 | 62.70 | 64.80 | 66.90 | 69.00 | 71.10 | 73.20 | 75.30 | 77.40 | 79.50 | 81.60 | 83.70 | 85.80 | 87.90 | 90.00 | 92.10 | 94.20 | 96.30 | 98.40 | 100.50 |
| 118 " | 59.00 | 61.10 | 63.20 | 65.30 | 67.40 | 69.50 | 71.60 | 73.70 | 75.80 | 77.90 | 80.00 | 82.10 | 84.20 | 86.30 | 88.40 | 90.50 | 92.60 | 94.70 | 96.80 | 98.90 | 101.00 |
| 119 " | 59.50 | 61.60 | 63.70 | 65.80 | 67.90 | 70.00 | 72.10 | 74.20 | 76.30 | 78.40 | 80.50 | 82.60 | 84.70 | 86.80 | 88.90 | 91.00 | 93.10 | 95.20 | 97.30 | 99.40 | 101.50 |
| 120 " | 60.00 | 62.10 | 64.20 | 66.30 | 68.40 | 70.50 | 72.60 | 74.70 | 76.80 | 78.90 | 81.00 | 83.10 | 85.20 | 87.30 | 89.40 | 91.50 | 93.60 | 95.70 | 97.80 | 99.90 | 102.00 |
| 121 " | 60.50 | 62.60 | 64.70 | 66.80 | 68.90 | 71.00 | 73.10 | 75.20 | 77.30 | 79.40 | 81.50 | 83.60 | 85.70 | 87.80 | 89.90 | 92.00 | 94.10 | 96.20 | 98.30 | 100.40 | 102.50 |
| 122 " | 61.00 | 63.10 | 65.20 | 67.30 | 69.40 | 71.50 | 73.60 | 75.70 | 77.80 | 79.90 | 82.00 | 84.10 | 86.20 | 88.30 | 90.40 | 92.50 | 94.60 | 96.70 | 98.80 | 100.90 | 103.00 |
| 123 " | 61.50 | 63.60 | 65.70 | 67.80 | 69.90 | 72.00 | 74.10 | 76.20 | 78.30 | 80.40 | 82.50 | 84.60 | 86.70 | 88.80 | 90.90 | 93.00 | 95.10 | 97.20 | 99.30 | 101.40 | 103.50 |
| 124 " | 62.00 | 64.10 | 66.20 | 68.30 | 70.40 | 72.50 | 74.60 | 76.70 | 78.80 | 80.90 | 83.00 | 85.10 | 87.20 | 89.30 | 91.40 | 93.50 | 95.60 | 97.70 | 99.80 | 101.90 | 104.00 |
| 125 " | 62.50 | 64.60 | 66.70 | 68.80 | 70.90 | 73.00 | 75.10 | 77.20 | 79.30 | 81.40 | 83.50 | 85.60 | 87.70 | 89.80 | 91.90 | 94.00 | 96.10 | 98.20 | 100.30 | 102.40 | 104.50 |
| 126 " | 63.00 | 65.10 | 67.20 | 69.30 | 71.40 | 73.50 | 75.60 | 77.70 | 79.80 | 81.90 | 84.00 | 86.10 | 88.20 | 90.30 | 92.40 | 94.50 | 96.60 | 98.70 | 100.80 | 102.90 | 105.00 |
| 127 " | 63.50 | 65.60 | 67.70 | 69.80 | 71.90 | 74.00 | 76.10 | 78.20 | 80.30 | 82.40 | 84.50 | 86.60 | 88.70 | 90.80 | 92.90 | 95.00 | 97.10 | 99.20 | 101.30 | 103.40 | 105.50 |
| 128 " | 64.00 | 66.10 | 68.20 | 70.30 | 72.40 | 74.50 | 76.60 | 78.70 | 80.80 | 82.90 | 85.00 | 87.10 | 89.20 | 91.30 | 93.40 | 95.50 | 97.60 | 99.70 | 101.80 | 103.90 | 106.00 |
| 129 " | 64.50 | 66.60 | 68.70 | 70.80 | 72.90 | 75.00 | 77.10 | 79.20 | 81.30 | 83.40 | 85.50 | 87.60 | 89.70 | 91.80 | 93.90 | 96.00 | 98.10 | 100.20 | 102.30 | 104.40 | 106.50 |
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| 131 " | 65.50 | 67.60 | 69.70 | 71.80 | 73.90 | 76.00 | 78.10 | 80.20 | 82.30 | 84.40 | 86.50 | 88.60 | 90.70 | 92.80 | 94.90 | 97.00 | 99.10 | 101.20 | 103.30 | 105.40 | 107.50 |
| 132 " | 66.00 | 68.10 | 70.20 | 72.30 | 74.40 | 76.50 | 78.60 | 80.70 | 82.80 | 84.90 | 87.00 | 89.10 | 91.20 | 93.30 | 95.40 | 97.50 | 99.60 | 101.70 | 103.80 | 105.90 | 108.00 |
| 133 " | 66.50 | 68.60 | 70.70 | 72.80 | 74.90 | 77.00 | 79.10 | 81.20 | 83.30 | 85.40 | 87.50 | 89.60 | 91.70 | 93.80 | 95.90 | 98.00 | 100.10 | 102.20 | 104.30 | 106.40 | 108.50 |
| 134 " | 67.00 | 69.10 | 71.20 | 73.30 | 75.40 | 77.50 | 79.60 | 81.70 | 83.80 | 85.90 | 88.00 | 90.10 | 92.20 | 94.30 | 96.40 | 98.50 | 100.60 | 102.70 | 104.80 | 106.90 | 109.00 |
| 135 " | 67.50 | 69.60 | 71.70 | 73.80 | 75.90 | 78.00 | 80.10 | 82.20 | 84.30 | 86.40 | 88.50 | 90.60 | 92.70 | 94.80 | 96.90 | 99.00 | 101.10 | 103.20 | 105.30 | 107.40 | 109.50 |
| 136 " | 68.00 | 70.10 | 72.20 | 74.30 | 76.40 | 78.50 | 80.60 | 82.70 | 84.80 | 86.90 | 89.00 | 91.10 | 93.20 | 95.30 | 97.40 | 99.50 | 101.60 | 103.70 | 105.80 | 107.90 | 110.00 |
| 137 " | 68.50 | 70.60 | 72.70 | 74.80 | 76.90 | 79.00 | 81.10 | 83.20 | 85.30 | 87.40 | 89.50 | 91.60 | 93.70 | 95.80 | 97.90 | 100.00 | 102.10 | 104.20 | 106.30 | 108.40 | 110.50 |
| 138 " | 69.00 | 71.10 | 73.20 | 75.30 | 77.40 | 79.50 | 81.60 | 83.70 | 85.80 | 87.90 | 90.00 | 92.10 | 94.20 | 96.30 | 98.40 | 100.50 | 102.60 | 104.70 | 106.80 | 108.90 | 111.00 |
| 139 " | 69.50 | 71.60 | 73.70 | 75.80 | 77.90 | 80.00 | 82.10 | 84.20 | 86.30 | 88.40 | 90.50 | 92.60 | 94.70 | 96.80 | 98.90 | 101.00 | 103.10 | 105.20 | 107.30 | 109.40 | 111.50 |
| 140 " | 70.00 | 72.10 | 74.20 | 76.30 | 78.40 | 80.50 | 82.60 | 84.70 | 86.80 | 88.90 | 91.00 | 93.10 | 95.20 | 97.30 | 99.40 | 101.50 | 103.60 | 105.70 | 107.80 | 109.90 | 112.00 |
| 141 " | 70.50 | 72.60 | 74.70 | 76.80 | 78.90 | 81.00 | 83.10 | 85.20 | 87.30 | 89.40 | 91.50 | 93.60 | 95.70 | 97.80 | 99.90 | 102.00 | 104.10 | 106.20 | 108.30 | 110.40 | 112.50 |
| 142 " | 71.00 | 73.10 | 75.20 | 77.30 | 79.40 | 81.50 | 83.60 | 85.70 | 87.80 | 89.90 | 92.00 | 94.10 | 96.20 | 98.30 | 100.40 | 102.50 | 104.60 | 106.70 | 108.80 | 110.90 | 113.00 |
| 143 " | 71.50 | 73.60 | 75.70 | 77.80 | 79.90 | 82.00 | 84.10 | 86.20 | 88.30 | 90.40 | 92.50 | 94.60 | 96.70 | 98.80 | 100.90 | 103.00 | 105.10 | 107.20 | 109.30 | 111.40 | 113.50 |
| 144 " | 72.00 | 74.10 | 76.20 | 78.30 | 80.40 | 82.50 | 84.60 | 86.70 | 88.80 | 90.90 | 93.00 | 95.10 | 97.20 | 99.30 | 101.40 | 103.50 | 105.60 | 107.70 | 109.80 | 111.90 | 114.00 |
| 145 " | 72.50 | 74.60 | 76.70 | 78.80 | 80.90 | 83.00 | 85.10 | 87.20 | 89.30 | 91.40 | 93.50 | 95.60 | 97.70 | 99.80 | 101.90 | 104.00 | 106.10 | 108.20 | 110.30 | 112.40 | 114.50 |
| 146 " | 73.00 | 75.10 | 77.20 | 79.30 | 81.40 | 83.50 | 85.60 | 87.70 | 89.80 | 91.90 | 94.00 | 96.10 | 98.20 | 100.30 | 102.40 | 104.50 | 106.60 | 108.70 | 110.80 | 112.90 | 115.00 |
| 147 " | 73.50 | 75.60 | 77.70 | 79.80 | 81.90 | 84.00 | 86.10 | 88.20 | 90.30 | 92.40 | 94.50 | 96.60 | 98.70 | 100.80 | 102.90 | 105.00 | 107.10 | 109.20 | 111.30 | 113.40 | 115.50 |
| 148 " | 74.00 | 76.10 | 78.20 | 80.30 | 82.40 | 84.50 | 86.60 | 88.70 | 90.80 | 92.90 | 95.00 | 97.10 | 99.20 | 101.30 | 103.40 | 105.50 | 107.60 | 109.70 | 111.80 | 113.90 | 116.00 |
| 149 " | 74.50 | 76.60 | 78.70 | 80.80 | 82.90 | 85.00 | 87.10 | 89.20 | 91.30 | 93.40 | 95.50 | 97.60 | 99.70 | 101.80 | 103.90 | 106.00 | 108.10 | 110.20 | 112.30 | 114.40 | 116.50 |
| 150 " | 75.00 | 77.10 | 79.20 | 81.30 | 83.40 | 85.50 | 87.60 | 89.70 | 91.80 | 93.90 | 96.00 | 98.10 | 100.20 | 102.30 | 104.40 | 106.50 | 108.60 | 110.70 | 112.80 | 114.90 | 117.00 |
| 151 " | 75.50 | 77.60 | 79.70 | 81.80 | 83.90 | 86.00 | 88.10 | 90.20 | 92.30 | 94.40 | 96.50 | 98.60 | 100.70 | 102.80 | 104.90 | 107.00 | 109.10 | 111.20 | 113.30 | 115.40 | 117.50 |
| 152 " | 76.00 | 78.10 | 80.20 | 82.30 | 84.40 | 86.50 | 88.60 | 90.70 | 92.80 | 94.90 | 97.00 | 99.10 | 101.20 | 103.30 | 105.40 | 107.50 | 109.60 | 111.70 | 113.80 | 115.90 | 118.00 |
| 153 " | 76.50 | 78.60 | 80.70 | 82.80 | 84.90 | 87.00 | 89.10 | 91.20 | 93.30 | 95.40 | 97.50 | 99.60 | 101.70 | 103.80 | 105.90 | 108.00 | 110.10 | 112.20 | 114.30 | 116.40 | 118.50 |
| 154 " | 77.00 | 79.10 | 81.20 | 83.30 | 85.40 | 87.50 | 89.60 | 91.70 | 93.80 | 95.90 | 98.00 | 100.10 | 102.20 | 104.30 | 106.40 | 108.50 | 110.60 | 112.70 | 114.80 | 116.90 | 119.00 |
| 155 " | 77.50 | 79.60 | 81.70 | 83.80 | 85.90 | 88.00 | 90.10 | 92.20 | 94.30 | 96.40 | 98.50 | 100.60 | 102.70 | 104.80 | 106.90 | 109.00 | 111.10 | 113.20 | 115.30 | 117.40 | 119.50 |
| 156 " | 78.00 | 80.10 | 82.20 | 84.30 | 86.40 | 88.50 | 90.60 | 92.70 | 94.80 | 96.90 | 99.00 | 101.10 | 103.20 | 105.30 | 107.40 | 109.50 | 111.60 | 113.70 | 115.80 | 117.90 | 120.00 |
| 157 " | 78.50 | 80.60 | 82.70 | 84.80 | 86.90 | 89.00 | 91.10 | 93.20 | 95.30 | 97.40 | 99.50 | 101.60 | 103.70 | 105.80 | 107.90 | 110.00 | 112.10 | 114.20 | 116.30 | 118.40</ | |

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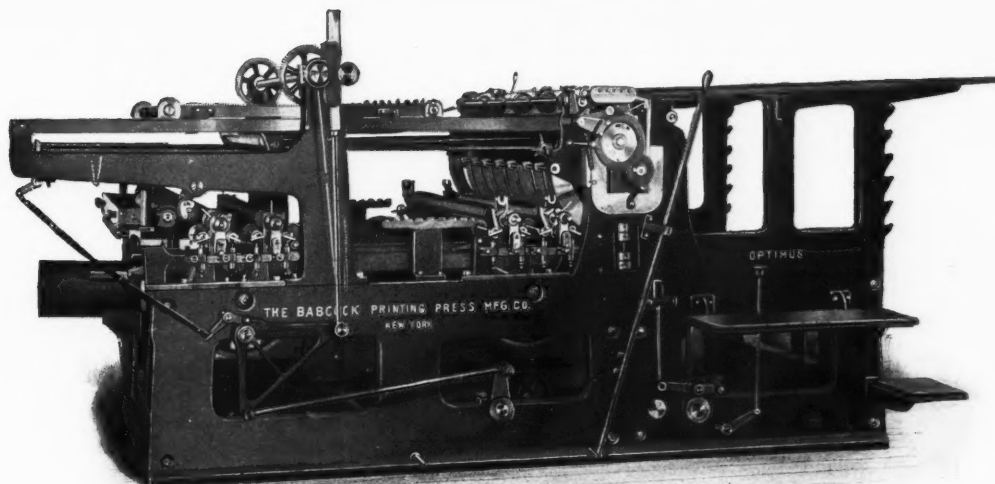
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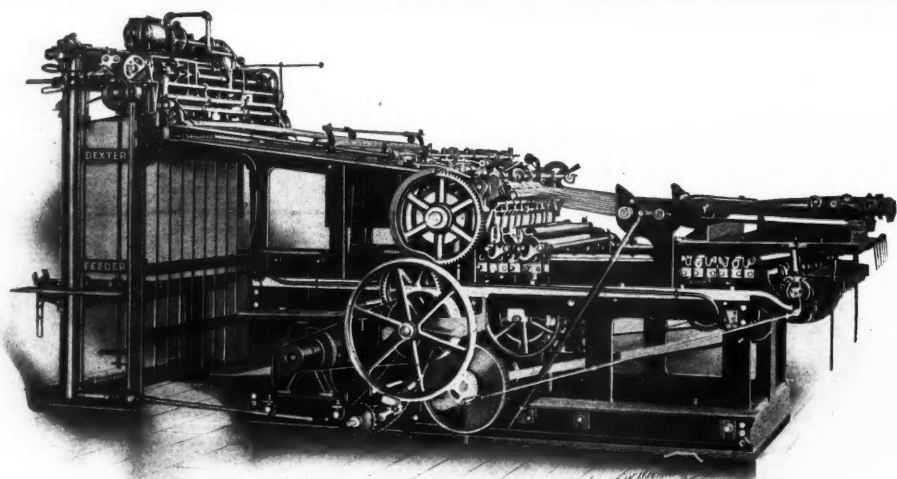
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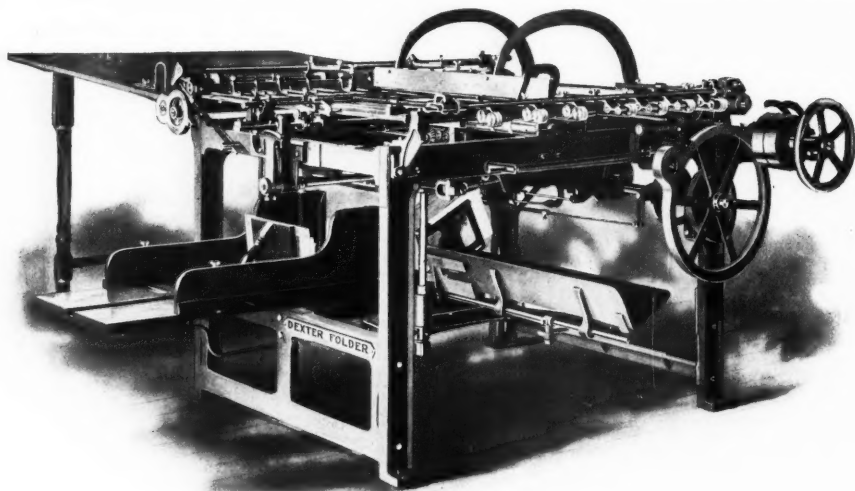
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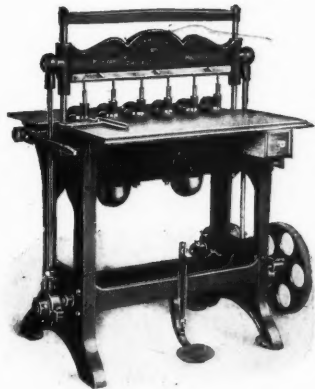
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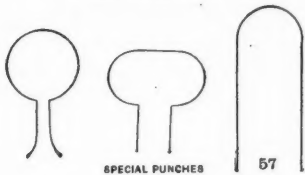
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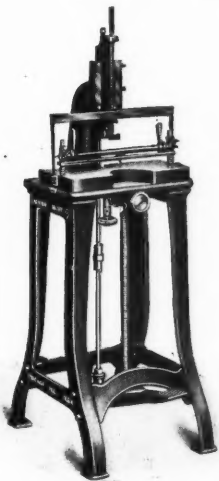
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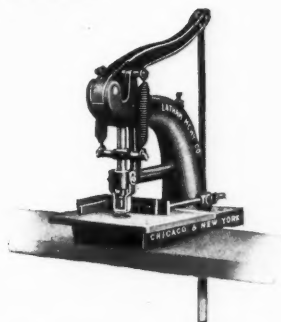
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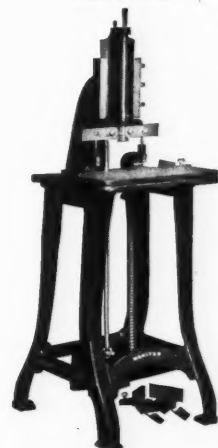
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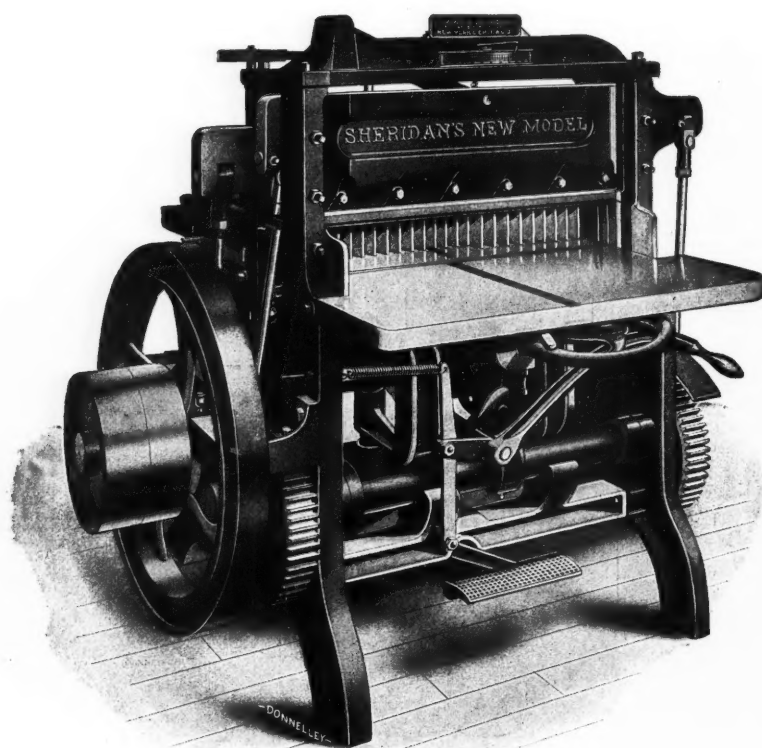
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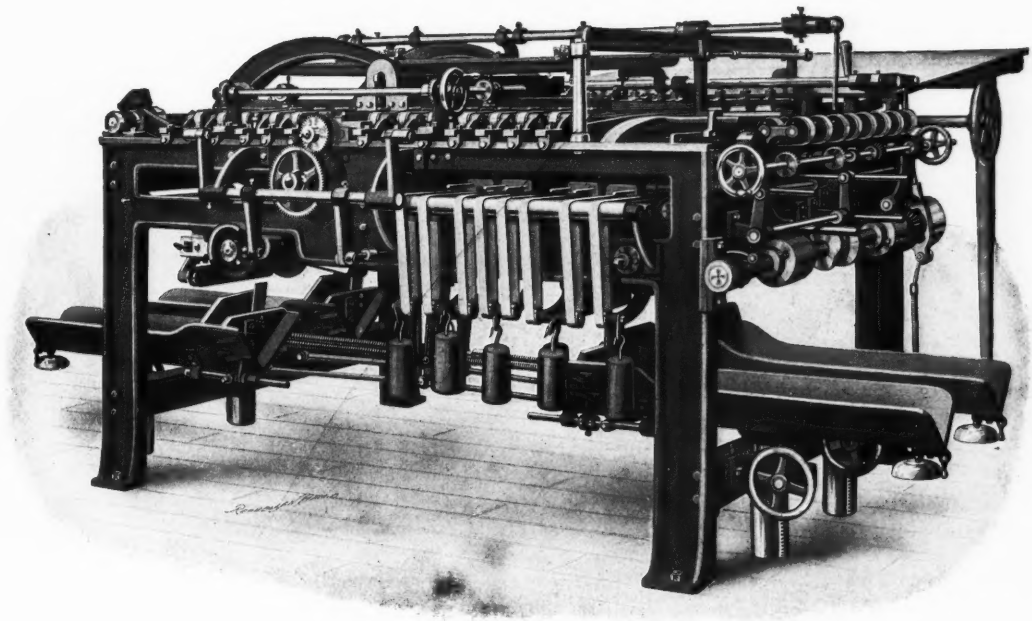
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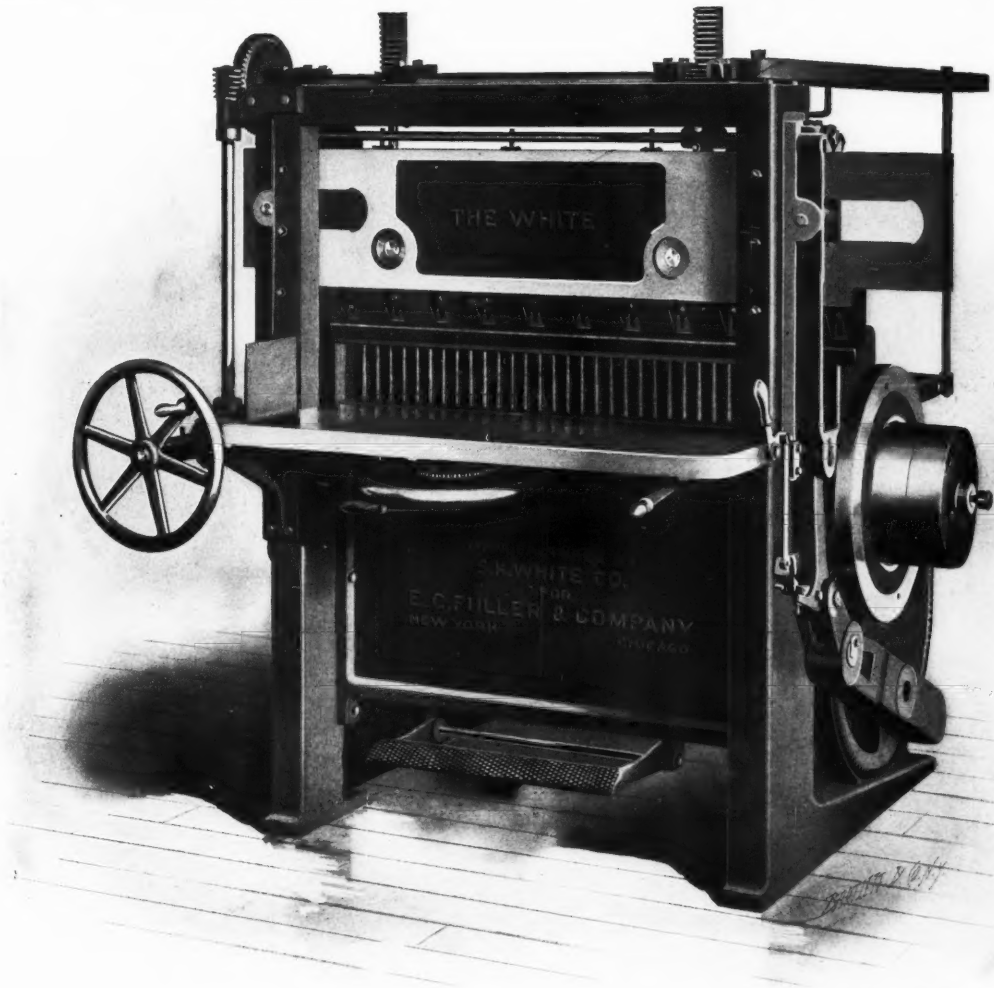
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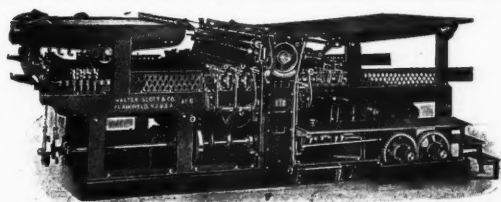
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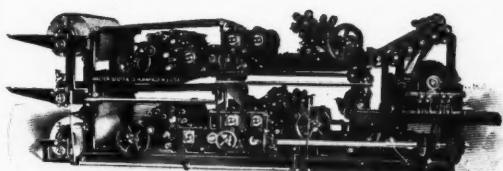
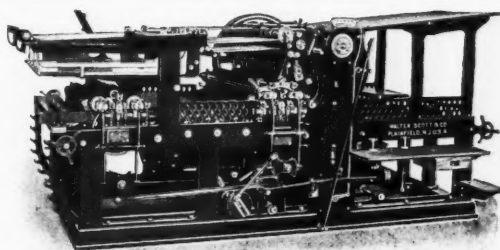


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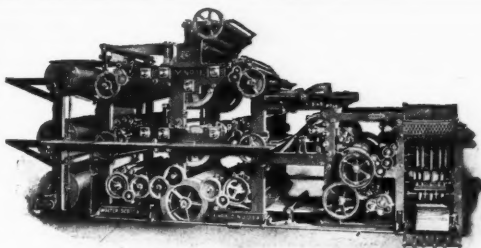
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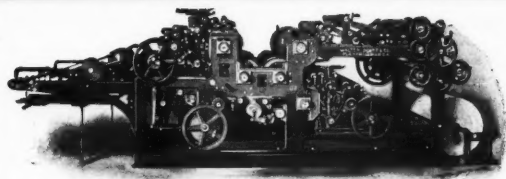
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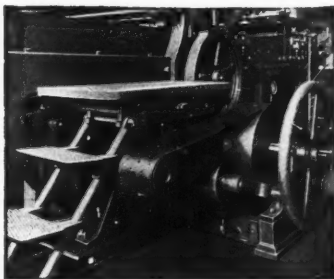
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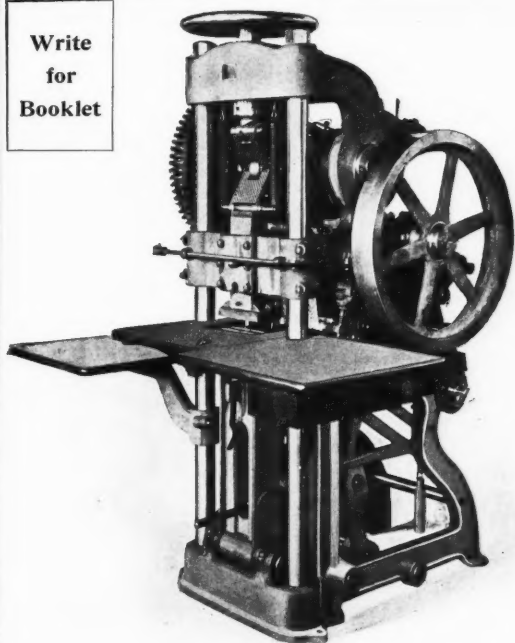
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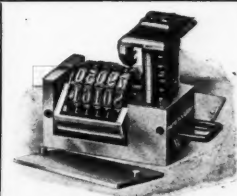
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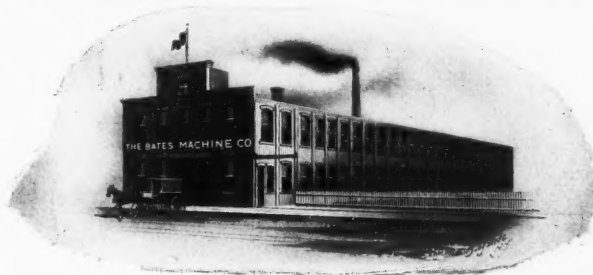
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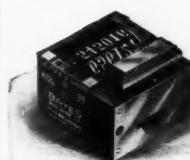
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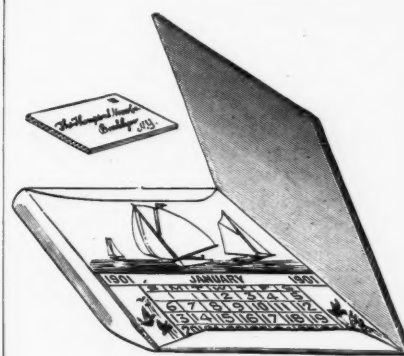
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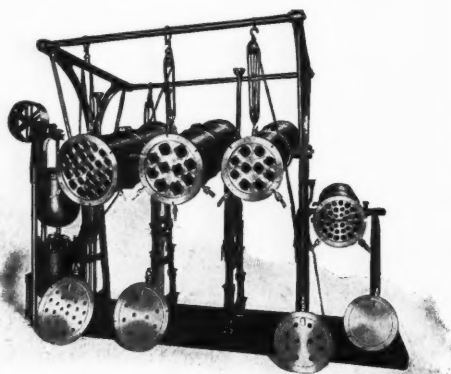


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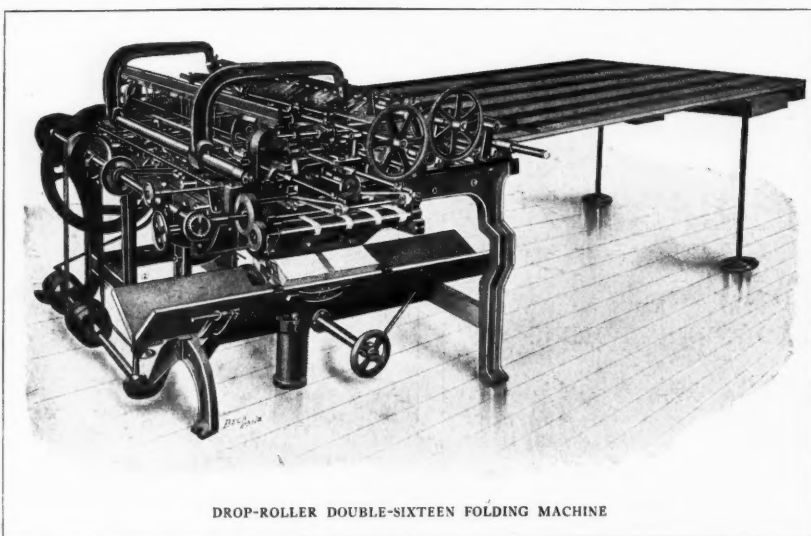
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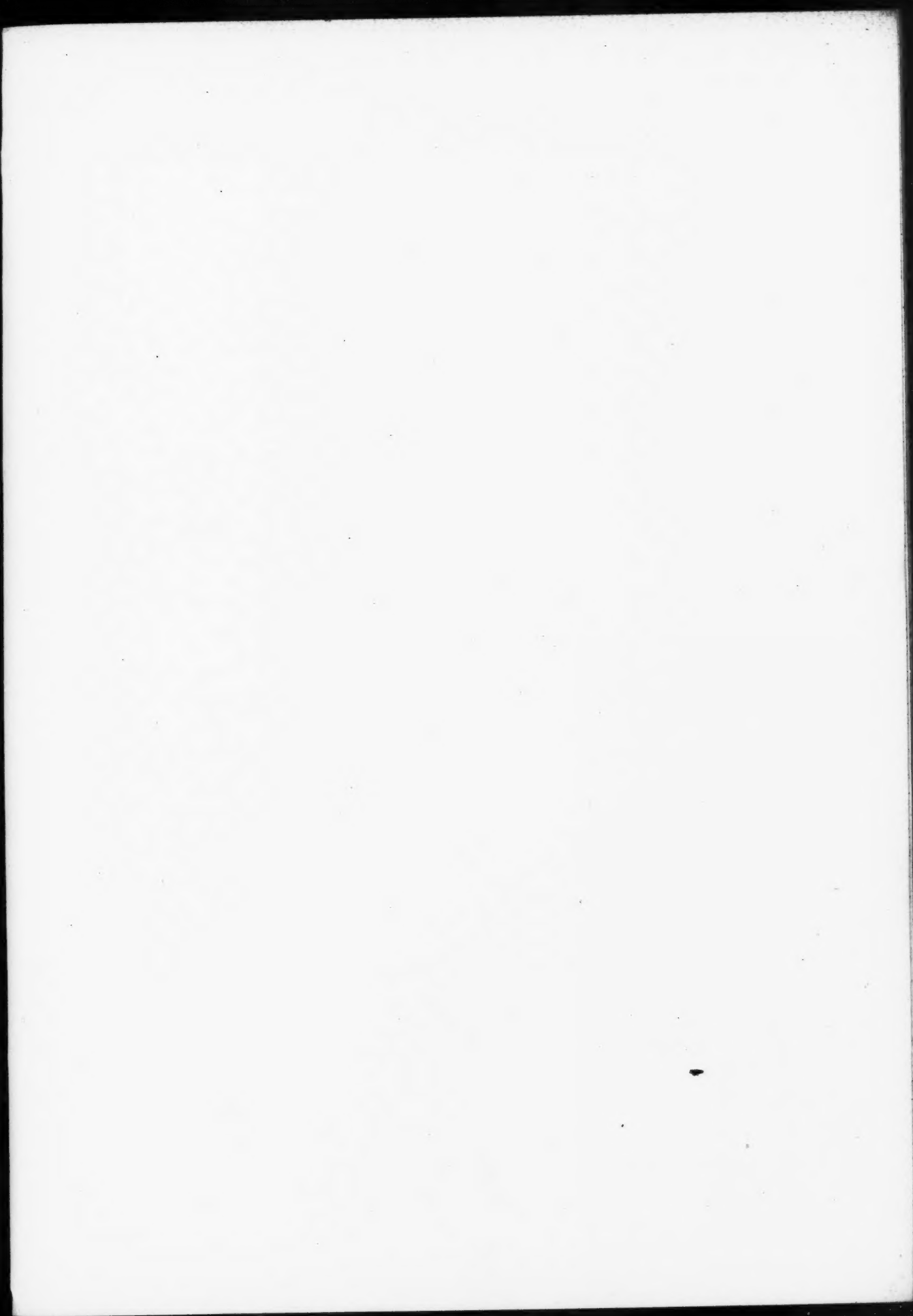
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| CARTER, RICE & CO., Boston..... | X | X | X | X |
| A. G. ELLIOT & CO., Philadelphia..... | X | | | |
| I. N. MEGARGEE & CO., Philadelphia..... | | X | | |
| CHAS. BECK PAPER CO., Philadelphia..... | | | X | X |
| R. P. ANDREWS & CO., Washington, D. C..... | X | | | X |
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STUDY IN CHALK

Drawn by F. S. Manning

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXI. No. 6.

CHICAGO, SEPTEMBER, 1903.

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A REAL WORKMAN.

BY F. W. THOMAS.



THOROUGHNESS is the keynote to success. In 1872, a poor, friendless colored lad applied for a chance to work his way through Hampton Institute. The fastidious New England teacher left him to clean the school-room, with evident misgivings. He realized that he was on trial, but so great was his ambition for an education that he determined to so clean that room as to compel her approval. He swept it three times and dusted it four times. When the teacher returned, she wiped her handkerchief over desks, tables and wood-work, and not a trace of dust could she find.

The cleaning of that room Mr. Booker T. Washington now says, in his lecture, was his first examination, and he passed.

The magnificent school at Tuskegee, founded and built by him, where hundreds of colored people are being taught the dignity of labor and trained in useful callings, was presaged in the thorough cleaning of that room.

When you find an apprentice who sweeps out the office after that fashion you can mentally skip a few years and see that boy drawing more than the scale, and be right ninety-nine times out of one hundred.

Years ago cog-wheels were made with the teeth cast and afterward chipped and filed to correct shape. In those days a mechanic knew how to handle a file. To-day all such work is done by machinery, to such an extent that filing has become a lost art, and to-day you will have difficulty in finding an American mechanic who can file a flat surface and have it true, let alone filing a surface *concave* as a German mechanic must still be able to do to be considered a real mechanic. No one would advocate going back to filing gear teeth,

but we would advocate having a mechanic master the file. As it is we have lathe men, planer men, milling-machine men and all sorts, but the man who can file a piece of iron *flat* is becoming extinct.

This tendency in all lines is deplorable.

Specialization in industry is well in its way, but when it results in a man being able to run one kind of press and no other, set one style of type composition and no other, and so on, it stunts development and hinders that broad knowledge of his trade which every ambitious man will aspire to have even if he does not use all of it in his daily work.

A real workman loves his trade. He longs to master its every intricacy. The main difference between the old-time slave and a student at Tuskegee is that the one worked because he had to, while the other now works because he wants to.

While most any one would rather take a European trip than spend the summer in the shop, there is nevertheless a genuine pleasure in good work which appeals to the real workman. He has the same pleasure in a properly designed title-page or an evenly spaced page of bookwork, that a musician enjoys in a perfectly rendered piece of music. He has a personal satisfaction in the smooth-running big cylinder that comes only to the man who knows every part and its proper adjustment.

The real workman has a natural aversion to waste or spoilage and a positive horror of imperfect work. He is a slave only to his ambition to excel. While he accomplishes a great deal in a day it is no strain on him, for he is a master of his craft.

A poor mechanic may struggle with a broken-down machine for days, wearing his mind and body to nervous exhaustion. An expert turns a few set-screws, alters a few adjustments and the machine goes. Likewise a poor compositor wastes time in trying first this, then that, running from case to case, and ends with a

job that looks like a patch-work quilt. The expert takes a few moments to plan his display and then sets it with the certainty of good results.

The poor pressman putters and putters. The expert knows his machine as the engineer his engine. When he looks at a defective impression his trained eye locates its defects instantly. He knows whether it is impression or ink that is lacking, or perchance a poorly set roller. There is no uncertainty in his movements. He does not putter. He makes the right adjustment at once.

He is able to do this because he has learned his trade thoroughly, in other words he is a real workman. He is not afraid to know more than just enough to hold his job.

The strongest trait of every real workman is thoroughness, and only as a result of it can come that extreme capacity which makes a man a real master of his craft.

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.

NO. XV.—BY ERNEST A. BATCHELDER.

LAST month we said that the student would find it profitable to work from two points of view: from the purely abstract toward nature, and again from nature back toward the abstract. In the first instance, starting with lines and areas meaningless in themselves, the problem is one of composition in which order and beauty result from the application of elementary principles, the suggestion of nature being purely inventive or imaginative. In the second case, the start is from nature. From a study of the growth and character of natural forms infinite suggestions may be gained for line and mass arrangements. Insects, animals, birds, plants—all contain suggestions of great value, if the student can but bring himself into sympathy with these things, can read the message they have for him, and has sufficient command of the principles of his art to enable him to properly apply the ideas thus offered.

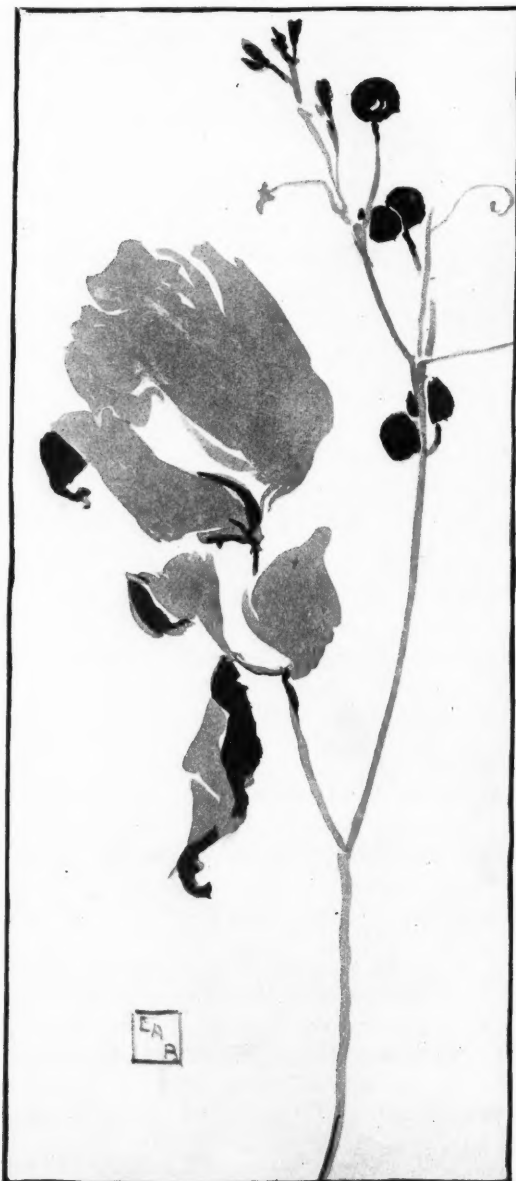
It is folly for the student of design to begin his work by burdening himself with studies from nature, all rendered with botanical exactness. Some textbooks would seem to have us believe that the task of the designer is the conventionalization of natural forms, laying far greater stress upon this point than upon the consideration of line and mass in the abstract, which, indeed, must always be the test of a design, whether naturalistic or geometrical in character. Without a thorough knowledge of the fundamental principles governing line and area composition, the student's mind is unprepared to receive the suggestions nature has to offer, and his study of her often becomes a dull matter, unsympathetic to the last degree.

We may presume that by this time you know something about the various manifestations of the principles of line and area composition. Let us now turn to nature with a series of exercises that may serve to

bring the work into closer touch with the life about us and at the same time offer a most helpful line of work for a continued study of elementary principles. We will be frankly naturalistic in treatment here. The first aim will be for an expression of the spirit and character of some natural growth; then we will think of the result as lines and masses to be composed within rectangles.

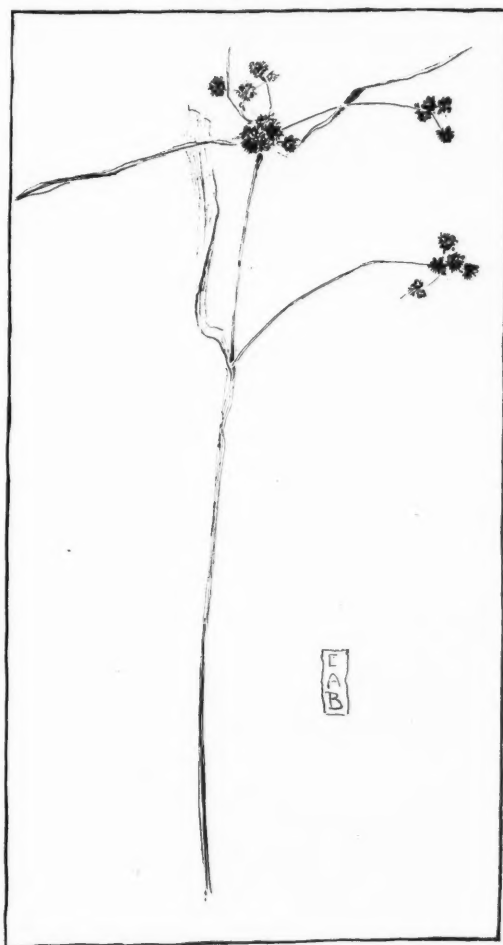
As an example examine Plate CI, a study of one of several weeds and flowers brought home as the result of an hour's ramble in the woods and fields. This specimen might have been rendered with all the minuteness of a scientist; but the value of such a study is doubtful. We have preached the virtue of simplicity,

PLATE CI.



so let us begin the process at this point. Here are dark berries with light stems and leaves. This is enough for our purpose; we will ignore the slight variations of light and shade, select two values from the scale, and then, within a rectangle suitably proportioned to the specimen, try with clean, crisp brush strokes to render

PLATE CII.

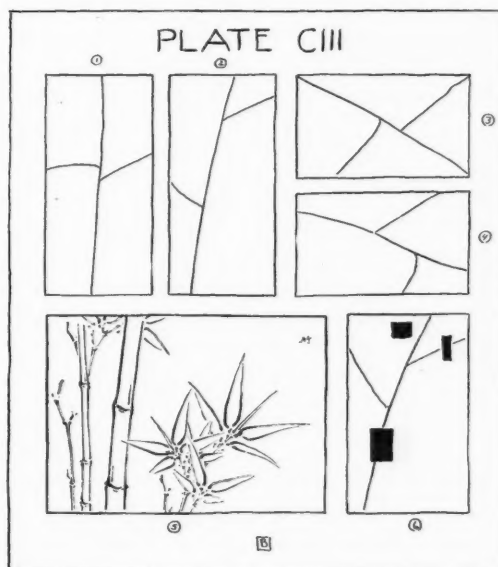


the characteristic features of the plant. A feeling for sound principles will lead us to secure a pleasing arrangement of lines, a cutting of the rectangle into space divisions representing unity with variety, and a balance of the various forces of black, white and gray at the center.

Decorative arrangement seems to be the most appropriate term to apply to such work. The results are by no means mere imitations of nature; nor are they designs, except as we think of them in lines and areas alone. But as the decorative value is entirely dependent upon a proper interpretation of principles, this work may be thought of as the first step to be taken toward the translation of the suggestions offered by nature into the terms of design.

The problem is one that may be varied in many ways, both in materials and in results. As another

version of the same idea, take the little pen-and-ink-sketch of the sedge shown in Plate CII. With such a simple subject at hand, take a sheet of Japanese paper and divide it into a number of rectangles. By placing these rectangles over the sketch the transparency of the paper makes it possible to select and arrange the lines and areas of each composition according to our individual tastes. Plate CIII shows the simple laws to be observed. The problem necessitates at once a return to the elementary demonstrations given. Compare Figs. 1 and 2 as line arrangements. The first example is unsatisfactory because the measures and shapes into which the figure is cut are so nearly alike that monotony results. It is unity carried to the point of uniformity. Unity with variety, then, should be the aim, as in Fig. 2. Here the measures and shapes are different, but "the driver is present." There is a gradation of measures from large to small, giving fully as much unity as in Fig. 1, but far more interest, owing to the variation. Figs. 3 and 4 show that the same idea dominates regardless of the size and shape of the space to be cut. Note the arrangement of lines in the little Japanese sketch below. It is nature, to be sure, but it is a line composition above all. With the introduction of areas, as in Fig. 6, the problem remains the same; the main lines must cut the rectangle



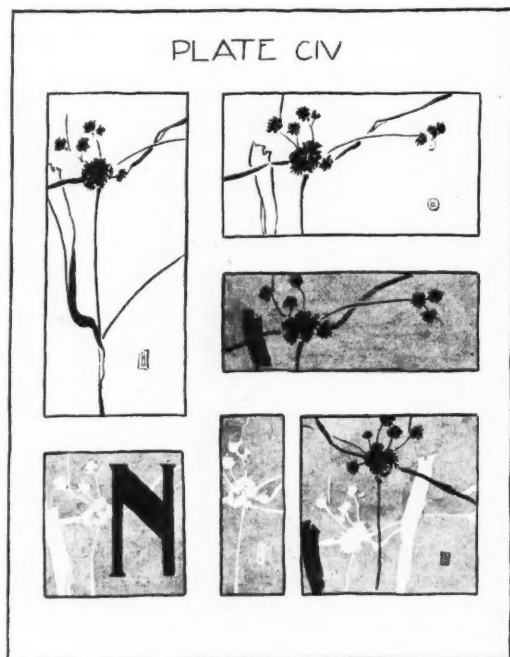
into agreeable space relations, and in addition to this a balance of the various elements must be secured.

Now apply this to Plate CIV, and, in fact, to the other plates shown, and the idea underlying it will be apparent. The problem may become more complicated, figures and landscapes may enter into the question, but the same eternal, ever simple principles must be sought at the bottom of it all.

Such work as this may never be reducible to dollars and cents in the commercial world. It is possible that

the results of such study may never be directly translatable into designs. But the student is selfish to his own interests if he seeks in nature only such material as may serve his immediate purpose in design. It is

directly from nature with the brush you are bound to think of your subject in lines and areas, and the very fact that you are unable to show all the little things compels you to select characteristic features and to render these with the directness and simplicity that should enter into all your work. In signing a draw-



very easy to forget how to study, how to look at things from the student's point of view; yet this very faculty of knowing how to study beyond immediate requirements is essential to the one who desires to accomplish anything worth while. If you can appreciate and catch something of the grace and beauty of line in a simple wayside weed, nature will yield you more in the way of suggestions for further work, a reserve force, than if you sit down to the joyless task of torturing some gorgeous hothouse flower into conventional lines.

Plates CV and CVI show two treatments of the grape vine, each result, of course, admitting of innum-

PLATE CV.



erable variations equally interesting if properly composed within the required space. The drawing of the plant in each case was in silhouette, free brushwork without preliminary pencil lines. In thus working



ing of this kind your signature or mark, if within the enclosing form, must be considered as a part of the composition. This being the case, it seems best to adopt the plan of the Japanese artist and bring the signature into decorative relation with the other elements.

Plate CVII shows an increased range in the value of such work as this. Black and white is not a har-

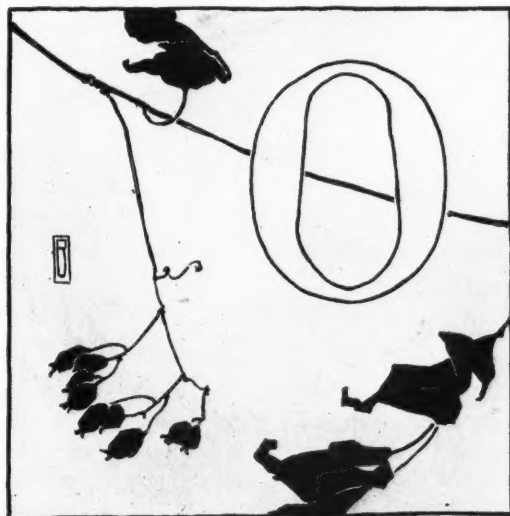
monious combination. After having found the best possible decorative arrangement of lines and areas, continue the problem by the selection of three or more

PLATE CVII.



values from the scale and try to add a balance and harmony of tones. A work of this kind is a confession of just how much you know about the princi-

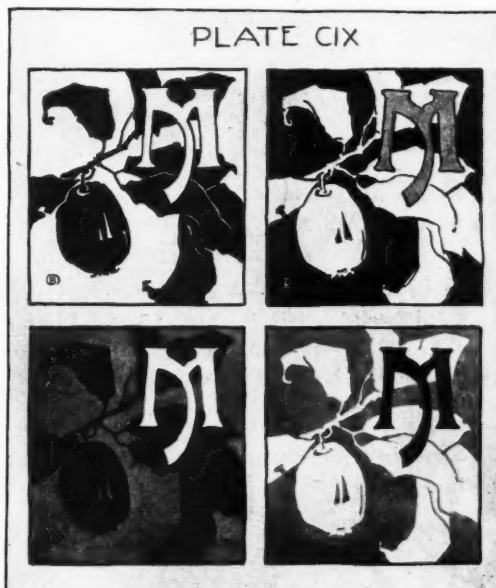
PLATE CVIII.



ples of design. If you conceive that the mere placing of a plant form within a rectangle fills the purpose, your need for continued research is boundless. But if you are able to think of a plant form in terms of tones, measures and shapes you are making commendable progress.

It is even permissible to use work of this kind in the planning of initials, chapter-heads, etc., providing the design has a feeling for consistent decoration. Plates CVIII and CIX illustrate the point. It is

PLATE CIX



necessary to give the letter such position that it may come next the type. With this condition imposed the problem is not essentially different from the preceding examples. It will be seen that in the last plate the question of tone assumes increased importance. The initial letter, being the chief feature, may have attention directed toward it by increasing its contrast.

(To be continued.)

Written for THE INLAND PRINTER.

OFFICERS OF THE UNITED TYPOTHETAE.

BY R. C. MALLETT.

NOT least among the things that were well done by the Typothetæ at its annual meeting was the retention in office of those who have served it so well during the year just ended. It is something which should have been begun long ago—it would have given the organization, as a whole, an element of solidarity, of cohesiveness, which it has sometimes seemed to lack. If the suggestions of President Stern are carried into effect; as they doubtless will be, the work of the officers will be attended with a continuity of policy and purpose to an extent hardly possible under the old plan of making a complete innovation in the governing board at each election. Mr. Stern is in

favor of so choosing the Executive Committee that at least a portion of its members shall be familiar with the duties of the position, as is the case with the United States Senate. But might it not be well to so amend the constitution that of the total membership of this committee not more than one-third should be chosen at any election? There would thus be assured a majority of those accustomed to the work and acquainted with the desires and plans of the preceding administration. It may be objected that to do so would bend to too great conservatism. I do not think this point well taken. For there would always be the infusion of new blood, possibly inclined to radicalism rather than the reverse, and these two forces, acting by and upon each other, would produce a line of action exemplifying the highest wisdom of the body as a whole.

Written for THE INLAND PRINTER.

SOME OPINIONS AND FACTS OF SPELLING.

BY F. HORACE TEALL.

THIS is to be just a little plain talk, mainly for proofreaders. The man who reads proofs — unless they are proofs of what he writes himself — generally has to do what pleases some other person; and this may mean that, after having been so long accustomed to certain forms of words as to have nearly lost all consciousness of the fact that some people spell them differently, he will, in some other place of working, or possibly in the same place but for some person who insists on having his own way, have to use another spelling. However strong and fixed may be his own opinion that a plow is the right thing; or that drouth spoiled the crops; or that chopping is done with an ax or with an adz; that some people are travelers, some jewelers, and some are employed in the theaters, while others center their professional efforts on practicing homeopathically — and that many other words should have certain forms — he will be compelled to act according to some other person's preference for the plough, drought, axe, adze, traveller, jeweller, theatre, centre, centring, practising homœopathically, etc.

We do not say that every proofreader actually has to make such changes in his work, but every one of them is subject to such liability, and should be prepared to use the spelling that is preferred by those for whom he works. Of course, preparation is possible only as a matter of system. Some authors insist on arbitrary departures from system, and their only means of securing what they wish is in furnishing a full list of the departures, or in writing carefully as to spelling and having their copy followed literally. In the case of work that involves making of copy by many different hands, without final revision by some one person, or by more than one working in full accord, absolutely everything possibly open to misunderstanding should be stated in written instructions, or the result will inevitably show confusion.

Most prominent and convenient for exemplification, among books, are the encyclopedias, and two of them easily yield evidence that orthography is not absolutely controlled by any dictionary, although directions are usually given in general that some one dictionary is to be the authority for the work.

In the "New International Encyclopædia" evidence is not lacking that the printers must have been told to use Webster's spelling; that the editors who gave the order would not themselves allow the following of the order in certain instances; and that the exceptions were not stated in full, so that all concerned could really know how to spell to suit the chief editors all through, for there is some confusion of forms in the work. The first departure from Webster is in the title, for Webster gives preference to encyclopedia. This difference is noticeable in a great many other words, and more so because it is not made systematically. For instance, in the early part of the work homeopathy is found consistently, probably because the printers followed instructions to spell according to Webster; but the article on the subject is entitled



Photo by Scott.

MEXICAN BOY IN TYPICAL COSTUME.

homeopathy, and later this form has been used. In words like traveling, dueling, marvelous, defense, offense, etc., the authority has been followed consistently, but the original form has been preserved in centre, theatre, etc. Of course these are only a few

prominent examples, selected without intention of exhaustive statement, simply to show that the dictionary authority was not strictly followed. They show also that the editors did not care very much for minute consistency in matters of form.

In the "Universal Cyclopædia," best known as Johnson's, though it really is no longer Johnson's, departures are also made from the Webster system, but not the same as in the other work cited. It has center, theater, etc., and very many of the diphthongs, in words where the "International" does not use them.

Newspapers are not lacking in which the old Worcester spelling is used, and of course those who read proofs on them, and also the compositors, have to spell accordingly, even if they have their own prejudice in favor of another system. Among the papers most readily thought of by the writer are the *Sun* and the *Evening Post*, of New York. Even these two, however, have a few exceptions, one being the word dispatch, which Worcester spells despatch. These are so few, though, that they are easily kept in mind.

We must not forget another fact, in connection with the making of books. Many authors have recently reverted to the older and still prevalent English spellings. Thus many American books now contain the forms honour, favour, authorise, authorisation, etc. It is probable that most of these authors write such words in the forms in which they wish them to appear, but not likely that they all do so. Every proofreader who is liable to change of employers — and few are not — must be prepared to spell in this way on demand, if he is to be competent to do what is expected of him. It is a case of meeting and fulfilling conditions, not of applying personal theories.

What has been written is more fact than opinion, but of course the facts arise from opinions, differing widely. One matter of opinion seems to be settled, and that is that people agree to disagree. It is very doubtful whether the strongest possible argument will ever induce many people to change radically from one system to another. If the time ever comes when English spelling is really the same in all print, whether the ultimate change is in favor of a phonetic or simplified system or of the really prevalent English system, it will come very slowly, a few words at a time. The present writer does not think that any so-called phonetic spelling that has yet been proposed ever will really prevail. If we had the making of our orthographic forms in our power as something entirely new, and knew enough to do it, we might make them phonetic — that is, they might possibly be more reasonable than they are. But that can never be, for obvious reasons; and the one who here says it is not alone in his belief that the new forms would be very little better than the old ones.

Relative frequency of the use of any present system of spelling, as compared with any other, would be a

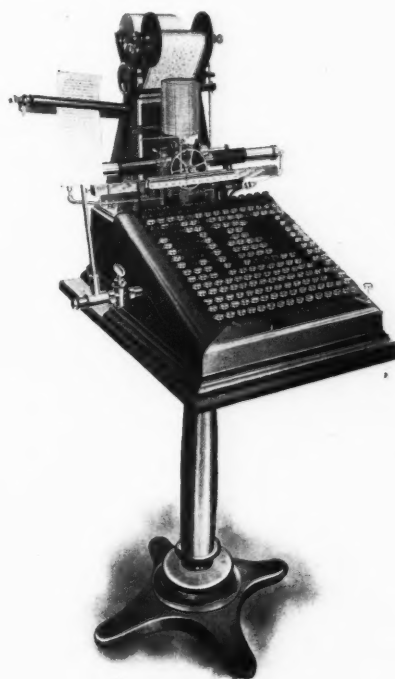
matter of fact if one could examine all of the great body of literature in the English language, and count with absolute accuracy. In the absence of such a statistical basis, it must be a matter merely of opinion. The writer's opinion is that practically what is known in the United States as Worcester's spelling is the choice of a large majority of English-speaking people, and he is one of the majority. Another of his opinions is that while every proofreader, as well as every other person, has a perfect right to spell as he chooses in his own personal practice — even to the extent of using forms that are not in accord with any rule — the most profitable way in which a proofreader can exercise himself in connection with spelling is to study the different systems, so as to be well prepared to use any one of them on demand.

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT

NO. XII.—BY JOHN S. THOMPSON.

ALEXANDER MACKIE, of Warrington, England, was the originator of the idea of using a perforated tape to effect the composition of type. In 1867 he introduced a machine which employed this principle. A keyboard was used to perforate a paper ribbon,



LANSTON MONOTYPE KEYBOARD.

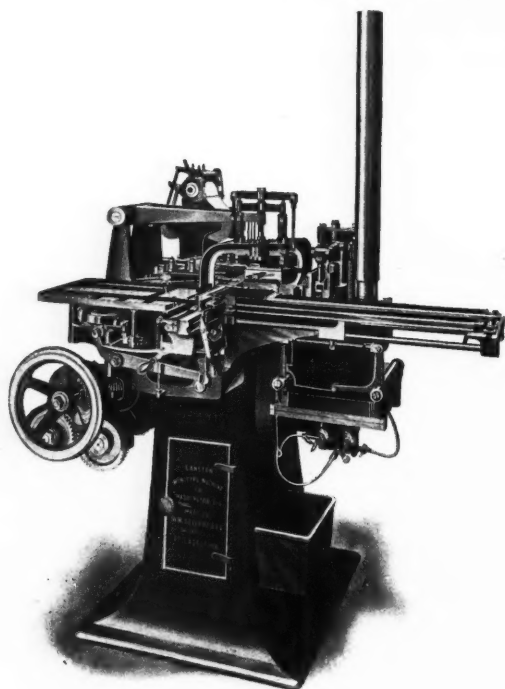
which was then fed through a composing machine, where it caused the selection of ordinary type from their receptacles.

The composer consisted of a circular frame, around the periphery of which were arranged type pockets. As the paper web was run through the machine, the

disk was whirled around and a series of levers were allowed to drop through the perforations in the tape and grasp a type from the receptacle, it being then delivered into a channel where the lines were justified by hand. Several outlets were provided to permit a number of justifiers to be employed. The *Manchester Guardian* was composed by these machines, where they were dubbed "pickpockets."

Tolbert Lanston, of Washington, D. C., was the first of modern inventors to use a perforated paper tape to control the action of a typesetting machine, and his invention signalized a new class of composing machinery. In 1887 he conceived the idea of perforating a strip of paper by means of punches operated by a keyboard and causing the pattern so formed to control the casting of individual type when fed through an

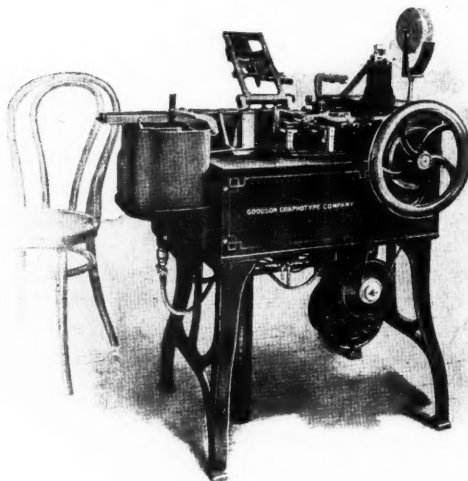
pump is operated and a single type cast and ejected into a channel, the whole line when complete being then transferred to the galley. Spaces of the required thickness to accurately justify the line are cast in their places between the words, and any number of independent justifications may be made in any line, particularly



LANSTON MONOTYPE CASTER.

automatic machine. In 1892 the machine was marketed, and has since been employed in a large number of American and European printing-offices.

The Lanston Monotype casts single type in justified lines, which, after being used, are remelted. The keyboard is separate from the casting device, and utilizes compressed air to cause the perforations in the paper tape as the keyboard is operated. There are 225 characters represented on the keyboard, thus providing for small caps and italics in addition to the body letter. Two perforations are made in the paper as each key is struck, and these cause the proper matrix to be centered over the type-mold in the casting machine when the paper roll is placed therein. The mold is instantly set to the width of the matrix so presented, the metal



THE GOODSON GRAPHOTYPE.

adapting the machine to tabular work. Justification is based on the unit system, each character representing a certain number of units of an arbitrary standard, a calculating device adding the total number of units in each line and indicating on a dial the exact number of units the line lacks of complete justification, which space, when the operator presses the justification keys indi-



TYPEWRITER AND PERFORATOR FOR GOODSON GRAPHOTYPE.

cated to him, is divided equally between each word in the line and causes the caster to produce spaces of proper thickness to justify the line.

The average output at the keyboard is four thousand ems per hour, while two casters will ordinarily handle the product of three keyboards. Keyboards cost

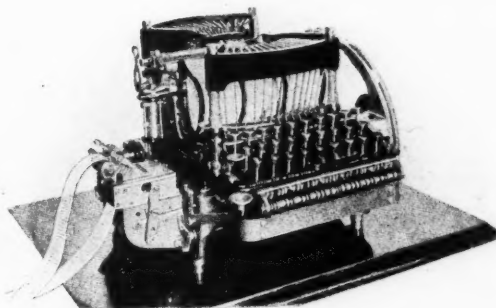
\$500 each and casters \$2,500. All sizes of body type can be cast by the Monotype, the change being quickly made, while the same keyboard is employed for all sizes and lengths of line up to forty-two ems pica. Compressed air is used in operating the keyboard, and air, water and gas in the caster, besides the quarter-horse-power motor to drive the machine. The weight of the caster is about one thousand pounds.

The Goodson Graphotype, invented by George A. Goodson, of Minneapolis, Minnesota, in 1893, is another of the paper-perforating, typecasting class of machines. It accomplishes its work by electrically controlled devices, its product being similar to the Monotype.

An ordinary typewriter is connected electrically to a perforating device, which produces a perforated symbol of the matter composed on the typewriter keyboard, the typewriter producing its ordinary record of the matter. Calculating devices furnish the scheme of justification in a manner similar to the Monotype. The paper ribbon is fed through the casting machine, which weighs but three hundred pounds, and pins which drop through the perforations in the tape fall into wells of mercury and close electrical circuits which control the

pica. A few of the machines are in use in New York city, the price being \$3,000.

Another machine of this class is the Electrotypograph, the invention of C. Méray and C. Rozár, of Budapest, Austro-Hungary, where it was introduced



THE ELECTROTYPGRAPH WRITING AND PERFORATING APPARATUS.

in 1900. Its mechanism varies from both the Monotype and Graphotype, though the principle is similar to both. Like the Goodson machine, it is electrically controlled and produces by means of a typewriter keyboard a perforated strip, which controls the casting of a line of justified single type. It has not yet been introduced in this country.

(To be continued.)

Written for THE INLAND PRINTER.

ITALICS.

BY E. B. DEWEY.

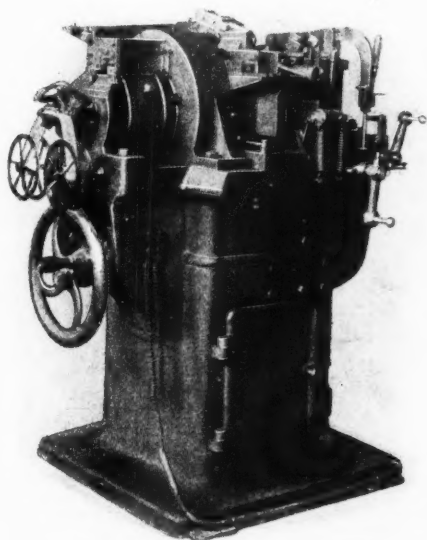
EVIDENTLY one of the aims of the typefounders is to produce materials as perfect as possible in every way. Yet there is room for improvement, though the type of to-day is about all one could ask for.

In regard to italics, it may be impracticable from the letter designer and founder's standpoint, but the writer believes that it would not be difficult to make each letter and character in a font of body type the same thickness in the italic that it is in the roman, and this, too, without making the letters noticeably out of proportion.

As a usual thing the italic letters average slightly thinner than the roman. This is not a very serious fault, but it frequently happens that it becomes necessary to change roman to italic, or vice versa, after the matter has been put in type. If these changes could be made without respacing the line it certainly would be a convenience.

A MERE HINT.

There is a little matter to which the *Messenger* begs to call the attention of some of its subscribers. We really hate to speak of it, but some have seemingly allowed it to slip their minds. To us this is a very important issue; in fact, it is necessary in our business. We won't speak further on the subject. Perhaps you have already guessed the drift of our remarks.—*Minneapolis Messenger*.



THE ELECTROTYPGRAPH CASTING APPARATUS.

casting of the proper type. Its speed is upward of six thousand ems per hour, high speed being made possible on account of the method of casting, the metal being conducted through a long tube at a low temperature and electrically heated just before being injected into the mold.

A peculiarity of type cast by the Goodson process is the fact that it is hollow, this being accomplished by applying suction to the mold immediately after the cast is made, thus leaving a hard shell instead of a solid type. Any size of type can be cast by the Goodson Graphotype and any length of line up to thirty ems



Photo by Thomas Kent, Kirkwall, Scotland.

THE INGLE-NOOK (ORKNEY).



[Entered at the Chicago Postoffice as second-class matter.]

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
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H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
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JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

FALLING prices on the stock exchanges ran through the midsummer; liquidation of speculative accounts was constant, as each successive stage in the declining values forced margined holdings to the trading posts. The bottom in values, on the investment theory of calculation, was passed and a lower stratum reached. The bargains picked up by the thrifty and alert a month or two earlier appeared extravagant, and investment seekers became more cautious, more bearish, looking for still lower prices.

The principle that action and reaction are equal extends in the movements of values as in the operation of physical forces. The reckless craze that pushed the prices of railroad stocks to dizzy heights, and an appearance of substantiality given thereto by the measuring gauge of a 2½ per cent income yield, has its counterpart in the overwhelming fear of impending disaster that pushed prices down to a six per cent basis. Between the two is the normal balance upon which the fluctuations teeter. The speculation accumulated in the upward swing is being scraped off in the downward swing. It is an old story, a decennial repetition, but few profit by it.

While values were crashing, the busy world of affairs proceeded, more watchful, testing every venture-some step; trying the stability of old ones, searching out the weak places to strengthen or avoid. The July failures, the largest for the month in ten years, were something of a surprise in a way, yet not remarkable, considering how closely many of the speculative concerns are related to the stock markets, and as the increase came largely from this cause no alarm was felt by large interests. There ought not to be a curtailment of the business of the country by reason of the speculative collapse. On the contrary, conditions in a financial way are more hopeful, for the closing out of the loans made on stocks has given a larger volume for commercial purposes.

There are other causes which are operating to curtail activity. The crop statisticians of the States and general government show decreasing percentages in wheat and corn with each official table; cotton improves, but the prosperity of the country is based more largely upon wheat and corn than upon cotton. Building activity has been halted by the labor troubles in the large cities, and idleness in the building material interests will be quickly reflected in general affairs, and if to this is added crops under seventy-five per cent of the estimated productive capacity, there will be market heaviness.

Apart from these two things the extent to which the contraction of liquid securities will affect general conditions must be measured by the past. In 1883 there was a similar slump in stocks and stagnation of investment. This was followed by a business depression in 1884, a "little" panic so termed, because it was intermediary. It was hastened if not precipitated by the

smash of Grant & Ward and the failure of the Marine Bank, happening in a week when the president of another New York bank decamped with \$3,000,000. The rottenness of the Grant & Ward concern shocked the financial and business world, and caused a stampede of conservative people and a drain upon banks all over the country. One could not call that panic a commercial one; heavy failures were few, credits were not widely extended, but the depression in stock values which reached an acute stage that year kept business down—it was a panic induced by fear, continued through fear. There was in it an element of natural cause, from the indifferent crops of the previous year, and on top of all was the disturbing Presidential campaign with the crimination and recrimination of mushroom economists of the political partisan schools.

The most singular influence of the summer collapse of values was the evaporation of the currency reform boom. This seems to have been deserted by all save its sponsors, who, like all hobby riders, are insensible to changing conditions. The threatened acute money stringency, which appeared to be a certainty when gold was running out in a steady stream, began to disappear with the piling up of surplus reserves in New York. More money was shipped from the interior from April to August than in any corresponding period; \$10,000,000 more than last year, after deducting the gold exports. In round sum, \$75,000,000 against \$35,000,000 in 1902. The surplus reserve of the associated banks at the opening of August reached the highest of that period since 1900. It is significant, conclusive of a change for the better, that in 1900 there was a stagnant stock market, low prices, plenty of money, cheap rate of interest for call funds. The interior raised bumper crops of wheat and corn, and the reserve centers were never pinched by the harvest demand. Certainly this year with a lessened production than 1900 the harvest demand ought not to develop a money stringency. Already the time rate for funds, pushed to the six per cent limit through fear of the recurrence of the fall stringency, has weakened, and five per cent rates are not infrequent. Like causes produce like effects, and for the time being the asset currency scheme is shelved, and little is heard of the special session of Congress to attempt to patch up some kind of elastic currency.

P. S. G.

AN OPERATIVE EXHIBIT.

THE plan of an operative exhibit of printing machinery and all the appurtenances of a model printing establishment is being worked out at the Inland Printer Technical School. The floor space, 105 by 106, with light on three sides, devoted exclusively to the purposes of the school, gives excellent opportunities to develop this plan of aiding the printer to select what he thinks best suited to his needs, at the same time giving the salesman an opportunity to show the practical working of presses or other mechan-

ism without imposing on the courtesy of patrons in using their offices for exhibition purposes. The space at the disposal of the exhibit will soon be assigned, and applications therefor should be made promptly.

WHO PAYS FOR SORTS?

THERE are certain facilities which may be considered standard and which a customer has a right to expect the well-equipped printer to have. It would be outlandish to charge a customer extra for leads to space out his work with, but not one whit more so than not to charge him extra for special sorts which can never be used again.

It is a fair proposition that the customer should pay the full cost of special type, which can be used for him only, just as he pays for paper and presswork.

And let the printer beware of the customer who says: "It will pay you to get this type for we get out this price-list every year."

Maybe he will be dead next year; maybe he will give the job to some one else; maybe he will change his mind and not get out any more price-lists.

All of these contingencies must be considered.

The printer should not pay for special sorts any more than for special engravings.

The cost of all type comes very near to belonging in the expense account anyway, and certainly that which is not a standard facility, which can probably never be of general use, should invariably be paid for by the customer for whose work it is purchased.

F. W. T.

THE MILLER CASE.

A DEARTH of news in Washington and the disclosure of unusual methods by a union were among the most important of the incidents that contributed to giving the Miller case a surprising and undue prominence. Had Congress been in session and there been something doing at the capitol, the discharge of a man from the Government Printing-office would hardly have called for comment by the Washington press. As it was, the midsummer dullness being on, old stories were rehashed with such gusto that Mr. Miller and his job threatened to obscure the postoffice investigation and the doings of the physical-force statesmen who manage the political affairs of our Latin-American cousins. The most outrageous statements were given publicity regarding the opposition of unions—especially those of the printing trades—to the introduction of machinery, and gigantic strikes, including even seamstresses, on all government work were organized in the fertile imaginations of the correspondents.

It is not to be presumed that a strike was ever thought of in the government printing-office, for at the time the "staid and conservative" press was indulging in this species of "yellowism" the larger unions had had no official knowledge of the dispute, and the strike promoter must needs have a good case to win

when a two-thirds or three-fourths vote is necessary to authorize a cessation of work. The wonder is that the correspondents should have troubled themselves inventing such nightmares when disclosures regarding the repressive and reactionary regulations of the local bookbinders' union afforded so many excellent news items. Perhaps the newspaper men thought these rules were in line with general union policy in the craft. If so, they were mistaken; for of the seventy or seventy-five thousand unionists this band of four or five hundred stands almost, if not quite, alone as the exponent of this particular kind of legislation. It is an open secret that not only have prominent members of this organization inveighed against the restricted practices, but union men of undoubted loyalty have denounced the bookbinders' policy, and it is whispered

gressive trade-union movement. As they stand now, dishonesty is encouraged, inasmuch as a member is deterred from giving an honest day's service in return for the stipulated wage. In encouraging loitering, the union's rules can not fail but prove detrimental to the individual, for the gentle art of soldiering is probably the most injurious and demoralizing habit a workman can acquire, as it leads to carelessness and breeds useless discontent. There is much to be said against the "stint" system in almost any of its phases, but there is no shadow of an excuse for a union establishing a limit of production, for the very good reason that it does not pay the wages. And it is passing strange that while the government printing-office sets a task for the small army of compositors, who have a large and powerful army to speak for them, the comparatively small book-



Photo by Hans Hildenbrand, Stuttgart, Germany.

NATURE'S MOTIVE POWER.

some have even gone the length of suggesting to the powers in Uncle Sam's office that the union-made stint be abolished. Of course, the only understandable excuse for what truth there is in Mr. Miller's charges is based on the very unpatriotic theory that the Government is rich enough to stand anything, and a public position should, therefore, be a private snap. The bookbinders are not alone in holding to such belief, it is true, but they probably realize by this time that a large proportion of the population disagree with their extremely comfortable view.

Eliminating the misstatements and the exaggerations which have crept into the stories of this affair, and allowing for all that is said to Mr. Miller's detriment, the union cuts a sorry figure. Judged by the best union practise and tradition in the craft, the Washington bookbinders' union stands convicted as an erring sister who has made the judicious grieve. Its laws need revision before it can take a position in the pro-

binders' union has been allowed to usurp the employer's function without protest.

President Roosevelt and his advisers doubtless understand the spirit and letter of the civil service law and have properly intimated the possibilities under it. But there is little danger of the unions being ousted from the office, for they have powerful support in a kindly disposed public opinion, which understands that the policy of the bookbinders is the exception rather than the rule. It is fortunate for the binders that they stood alone in their peculiar methods, and they owe it to themselves and to organized labor in the printing trades to right about face and not interfere with a man working at the speed which best suits him, thus abandoning the pursuit of the will-o'-the-wisp idea that a union can "make work" by placing petty and onerous restrictions on men. Some members of this union seemed to be laboring under the impression it was an answer to the criticism that enveloped it to show that

Mr. Miller, as a journeyman, was a "restrictionist" and opposed to improved methods. But the public was not interested in Mr. Miller's characteristics, though it would pay attention to the doings of a society that apparently devoted much energy and ingenuity to the creation of soft snaps at the taxpayer's expense. The union can recover its place in the public estimation if it models its legislation on the principle that it is unwise to interfere with the internal affairs of shops, and then treat Uncle Sam as it would any other employer.

W. B. P.

THE VALUE OF THE TINT-BLOCK.

NOTWITHSTANDING the fact that engraving is becoming more and more an indispensable adjunct of good printing, there are still many printers whose lack of appreciation or fear of expense keeps them from realizing and profiting by the value of this related art which has done so much to lift printing above the commonplace.

Too many printers fear that the cost of an engraving will be beyond its value in the customer's eyes, and sometimes this is true, for it is quite possible to spend considerable money in this way and obtain very little in results.

There is one method, however, of employing engraving that is simple, and which can always be depended upon for artistic results and at comparatively small expense. This is the use of tint-blocks. The variety of effects which can be obtained in this way at trifling expense is very great. Half-tone illustrations printed on top of plain tints give deep, rich effects. They are being used more and more in the popular magazines and are becoming quite the vogue in good commercial printing. An assortment of different sizes of regular panels and squares will prove a profitable investment for any printer handling good work. These plates cost but little and can be used indefinitely.

Specially cut tint-blocks made to fit the interior of spaces outlined by the newer patterns of ornamental borders give exceedingly pleasing effects. Many illustrations of this can be seen in the late specimen sheets from the various typefounders.

Where a page is bordered by double lines of ruling, one considerably within the other, the space between the two borders can be printed in a tint from a block engraved from a press proof of the form.

Some of the softest, most dainty effects can be secured by using a stock of delicate tint, tint-blocks printed in a slightly darker tone of the same color and the type or cuts in the full color. Such effects are far more pleasing than the glaring contrasts so often seen in the attempts of would-be color printers.

In using such combinations the printer can always be sure of good results where stronger color schemes frequently require considerable experimenting in the pressroom, or result unsatisfactorily. To make color-printing profitable the element of "puttering" and

repeated experiments, with the waste of ink and time in repeated wash-ups, must be eliminated. With this accomplished, colorwork becomes more profitable than plain printing, for it puts more work into the pressroom, where the profits are earned, and, besides, if the printer has any business acumen at all, it will enable him to get a better relative price for his work.

People cheerfully pay \$15 for a baby buggy which has 75 cents worth more of nickel-plating than the regular \$10 kind. Why should not the printer who adds \$2 worth of work and \$3 worth of taste to a \$10 job get \$15 for it?

He will if he appreciates the value of taste as much as he expects his customers to appreciate it.

Tint-blocks, handled with any judgment at all, add greatly to the work. They are inexpensive to engrave, and one of their greatest advantages is that even those which must be specially cut can be obtained very quickly and their use is, therefore, practicable, even on work that is in a fair degree of hurry.

May their use largely increase.

F. W. T.

THE UNITED TYPOTHETÆ AND THE TRADES UNIONS.

IT may be that the report before the writer was written so as to put the best possible face on the subject, but it seems that the recent convention of the United Typothetæ displayed a friendlier disposition toward the unions than many, if not any, of its predecessors. The rancorous declarations of enmity toward labor organizations, the abuse of unionists by the slander that they are the tools of self-seeking and designing officials, and the allegation that they are responsible for most of the ills to which the business is heir, were not so prominent as of yore; in fact, there is assurance that union-baiting is not any part of the Typothetæ's program and union officials are said to be as reasonable as the average run of employers. There are not a few expressions scattered through the proceedings which will cause the working craftsmen to open their eyes in mild amazement, they are so at variance with what has hitherto emanated from and been emphasized by the employers' organization. And none will rejoice more than some of these same workers at the change which has been wrought. A notable instance of this later attitude is given in that portion of Secretary Freegard's report devoted to the Atlanta strike. We are told that a member of the local Typothetæ contended that the national body was "antagonistic to unionism" and was making preparations "to crush the unions." The official reply to an interrogation as to the correctness of this view was written by Mr. Green, chairman of the Executive Committee, in which he said:

"Your member who claims that the U. T. A. is preparing to crush unionism is very much mistaken. We could not crush unionism if we would, and many of our strongest members would not if they could. . . .

"The policy of making contracts with labor unions is extending to more and more of the individual Typothetæ throughout the country. Here in New York we have contracts running for several years, and the same applies to Buffalo, Cincinnati, Cleveland, Chicago, and many other cities. If the labor unions can be so handled that rules regarding hours, wages and shop practises can be mutually agreed upon by the associations of employers and employed, it is a benefit to both parties."

The foregoing alone justifies congratulations, but the United Typothetæ went further, and is on record as being in harmony with Mr. Green's sentiments by empowering its committee on apprentices to "confer with such employes' organizations as will unite in studying apprenticeship conditions." This is as it should be, for if there is any one interested in the welfare of the craft it is the man whose only resource is his knowledge of the intricacies of the art, and which he must sell in order to live. The employer's interest may be greater when measured in dollars and cents, but it is not more vital than that of the journeyman's.

How favorably these committee instructions contrast with the state of affairs that existed ten or twelve years ago! Then personally unobjectionable representatives of the typographical union appealed in vain for an opportunity officially to present their views to the United Typothetæ. It is but eleven years since it was a question of debate with some Typothetæans whether they should participate in a conference with the publishers and founders on the then important subject of type measurement if the typographical union were to take part therein. The progressives prevailed, and after the quadrangular conference had been held and had agreed on a recommendation, some members of the union plumed themselves on having been instrumental in aiding the craft to take a step in the right direction — toward a recognition of the rights of all parties involved to a voice in industrial controversies. Small, indeed, does that achievement appear in these days of agreements and frequent conferences!

The desire to quote Mr. Green can not be resisted. In making an appeal to employers to recognize the worth of the Typothetæ — some portions of which sound much like the utterances of a trade-union organizer — he asks the following pertinent questions:

"When you look around at the other trades dealing with organized labor, when you read the accounts in the papers of the endless strikes and tieups in almost every industry excepting our own, do you stop to think that the conditions of the printers of the country and their relation to their help, the general harmony that prevails between master and workman has not just happened so by the grace of God? Do most of you realize that it is these [Typothetæ conference] committees that have done the work?"

While it was not at all necessary — perhaps not in good taste — for him to have done so, Mr. Green might with truth have said that union officials and com-

mittees — agitators and walking delegates some prefer to term them — had lent a hand in preserving the peace; though perhaps the disposition of employers to "recognize" the unions was by far the greatest factor in promoting craft harmony. Were the spirit of a decade or so ago rampant among employing printers — as it is with their fellows in some other industries — the unions with their present power could have waged a warfare that would have dissipated the profits of the most prosperous. Whether the change results from fear of conflict or a more intelligent conception of the situation can not be determined, though it is probable both causes have been operative as educators, but it is pleasant to think that the latter factor has been in evidence the most. The important thing is that a change of tone and attitude is discernible, which means progress.

In the last paragraph of his report Mr. Green makes a statement which, in the circumstances, is almost amazing. He speaks right out in meeting and declares the Executive Committee has not found union committees to be composed of irreconcilables bent on provoking strife, as they are not "any less reasonable or harder to deal with than employers." Coming from a New York employing printer who has had much to do with the annoying and sometimes costly trade disputes which seem interminable in that city, this expression is a high tribute to the fairness and honesty of the union's representatives. These men make mistakes and often assume apparently unreasonable positions, but, with rare exceptions, they invariably go into conference with a firm determination to avoid trouble and effect a just settlement of the questions at issue. They know only too well the penalty which workingmen frequently pay for ignorance and blind stubbornness. This writer has heard scores of union officials bemoan the short-sightedness of union men in something like these words: "If our people could only comprehend the business end of this question as the committee sees it after investigation, they would not insist on this or that demand." Lack of knowledge as to how the other side may be affected and a certain suspicion of the good faith of employers when dealing with employes — both born of the keeping-at-arms'-length policy — are frequently responsible for unions rejecting the salutary advice of officials who, by reason of coming in contact with employers, are acquainted to some degree with business conditions. Mr. Green recognizes this when he tells the Typothetæ:

"If our members, when approached by their own people, or by representatives of the unions with new demands and exactions, would insist on referring the question in dispute to a committee composed of employers and employed — their own executive committee and the conference committee of the local union — many of the petty exactions and annoyances that now exist would be avoided; there would be a greater uniformity in the practises in the offices in each locality; competition would be put on a fair basis and

the unions themselves, you would find, would, as a rule, be glad to coöperate with you and talk over any proposed changes before they attempted to put them into effect."

These be cheering and helpful signs, but let no one be deluded into the belief that they indicate a complete change of front on the part of the Typothetæ. Rather are they an indication that in future the organization will voice its views in sober, sensible language addressed to the unions and insist that the matters be disposed of in a businesslike way, and not preface its demands with threats of a nature that can not fail to rouse a feeling of resentment. It is possible there has not been such a change of heart among members of the Typothetæ as might appear at first sight. There has ever been in that organization a goodly number who were friendly to the union — some extremely so — and their voice is being heeded and heard to better effect now than heretofore. That they have acquired greater weight in the councils of the Typothetæ is of itself no small advantage. Among the many factors that tend to keep employer and employe apart is the belief that the meanest and most unscrupulous men dominate the organization of one element, or that the other is controlled by the most incompetent, unreasonable and irresponsible journeymen at the trade. In some instances the accusation could be proven against either body, but we should never forget that as a rule honest, liberal-minded men will ultimately make their influence predominant in any trade organization. If the unions and Typothetæ will keep this in mind there will soon come such an increased respect for each other as shall make easy the way to a satisfactory settlement of disputes. Differences will continue to arise and there will be controversies without number, for they are inevitable incidents of the hard industrial grind; where so much is at stake it is impossible there should be no contentions so long as manliness and a spirit of progress pervades the craft, and they shall remain so long as the "art preservative" endures. But the actions of the United Typothetæ and the sentiments expressed by Mr. Green — may his tribe increase — do justify the conclusion that the craft is learning how to settle these inevitable controversies in the most rational and most profitable manner — by appealing to reason; and is quickly relegating to the background settlement by that crudest and most unsatisfactory method — resorting to force.

W. B. P.

THE LEGALITY OF UNION "FINES."

WERE it not that strikes and strikers loom large on the world-horizon, there would have been no more than a cursory glance bestowed upon those labor leaders in New York who were accused of having obtained various great sums of money from contractors and employers. This money was sometimes demanded for the unions, sometimes imposed as fines for infraction of the rules of the union, sometimes made the condition precedent of the prevention of a threatened

strike or the basis upon which an existing strike might be settled. Nor, indeed, under other circumstances, would this have been deemed worthy the space that has been accorded it.

Of unusual interest, however, was the trial of one Lawrence Murphy, a former treasurer of the Journeymen Stonecutters' Union. He was prosecuted on a criminal charge as having embezzled \$27,000 from the treasury of the union. His defense was a novel one. While not denying that the money had been taken and spent, he claimed that he was not guilty of the crime charged, because, forsooth, the funds so taken and spent were not in any sense the property of the union, but were simply sums wrung by threats from the "bosses" — the contractors, the employers of the members of the union. The prosecution vigorously objected to this line of defense, and the evidence as finally presented to the jury left no doubt in their minds that Murphy was guilty as charged. He was accordingly convicted and has been sentenced to five and a half years in Sing Sing.

The crime with which Murphy was charged has been loosely spoken of as larceny and as embezzlement. The distinction is quite clear, however. By taking to his own use the funds of the union, which were rightfully in his possession as treasurer, he became an embezzler. Had he wrongfully taken goods or funds from the person or possession of another, then, and then only, could he have been charged with larceny.

In pronouncing sentence, Judge Newburger said: "I have a letter from John Mitchell, in which he states that part of the money embezzled by Murphy was paid in by workmen who belonged to the society to be contributed to the strike funds of miners in Pennsylvania. This defendant has received a large sum of money from men who worked by the sweat of their brows to earn an honest living, that they might put honest bread in the mouths of their children." Twenty-seven thousand dollars is a large sum of money, indeed, and the evidence at the trial showed that it was spent in riotous living and for a trip to Europe.

Murphy, frantic, interrupted the judge to cry, "This is all wrong. Every one of the officers of the union got a share of the money. There was not one that did not have his finger in the 'graft.'"

Four questions of deep interest to union men and employers are suggested by these proceedings and their outcome. (1) Can the unions legally impose and collect fines on the employers of their members in case of violations of the rules of the unions to which the employers are a party by virtue of signed agreements? (2) If so, can the employers recover money paid because of fines imposed with such frequency or upon such pretexts as to amount to extortion? (3) Can the walking delegates or business agents, those who demand and receive these sums, by whatever names they may be known, be made liable in criminal prosecution for extortion? (4) If, in order to escape conviction on a charge of embezzlement, a prisoner pleads

extortion and is freed from the first charge, can he afterward be tried on the latter?

(1) As to the imposition and collection of fines and demands for pay for waiting and lost time pending the settlement of a strike, the law does not seem to be fully settled. In New York, where these matters have received considerable attention, the legality of such fines appears to have been held by late decisions. That is to say, officers of the unions may lawfully demand and obtain the fine. But it is obvious that there must be a distinction as to the way in which it is demanded. Should it be said, "Give me money," that constitutes an unauthorized demand which may be resisted, or, if granted, becomes ground for a subsequent action.

informed that he has employed unskilled and incompetent laborers with whom his men will not work, or has taken contracts upon which a portion of the labor preceding his share has been done by men not affiliated with the unions. A strike may be ordered, or the work may be allowed to go on upon payment of a fine. Again, there is no really valid objection, unless it be in the minds of those whose contracts are impeded or profits diminished thereby. The element of "graft" is most prominent, probably, in those cases of threatened strike, when the business agent agrees to "fix things" for a monetary consideration and puts part or all of that consideration into his own pocket, or that other class of cases where the contractor seeks the



Photo by Thomas Kent Kirkwall, Scotland.

AT THE QUERN, ORKNEY ISLES.

Should it be said, "Give me money for the union," that might and probably would fall within the meaning of a lawful demand. If the agent or delegate obtaining money for the union should afterward appropriate it to his own uses, that would be larceny or embezzlement, but would not alter the status of the case as between the union and the employer.

Such demands as these might come about in any one or all of several ways. It might have been brought forcibly to the attention of a contractor that he had violated certain of the rules of the union. It is very easy to overstep these bounds—it is frequently done unwittingly. Knowledge of this being brought to the officers of the union, a fine is imposed and collected. This money is for the treasury of the union. There is no objection to this, really. Or, the contractor may be

agent to say that if the strike is prevented the agent will be "made good."

(2) But if the demands are of such nature or made under such circumstances as to amount practically to an extortion, a demand by force, it would seem that the employers paying such demands would have grounds for action to recover from the union. In this case of *Murphy*, the court has said that the money which he took was the property of the union, not the proceeds of individual extortion. Those who have paid such money under protest regard this finding of the court as justification of their efforts to recover on the ground that it was originally paid under duress.

In New York and some other States, there can be judgment against an unincorporated voluntary association, such as are all the unions, and the suit may be

brought against all the trustees as representatives of the association, or against a number of the trustees as representatives of the whole body of trustees when that body is very large. Should judgment be obtained, it could be collected from the funds of the union, if any obtainable; otherwise, under the common-law rule as to the individual responsibility of partners in an unincorporated association, it might perhaps be recovered from each or all the members who had funds that could be reached. Nor, apparently, could the union disavow the acts of its agent and claim that he had exceeded his authority in thus collecting this money. It had been gathered by him while acting within the apparent scope of his authority as agent for the union, and the union would be bound thereby. Suits for the recovery of such funds would take the form of civil proceedings brought by the contractors who had given up money, with greater or less unwillingness, at the demand of the delegate and who now claim that the payment was made under duress.

Now, "duress" has a well-defined legal meaning, and it is not certain how far it can be applied to a case of this character. Duress is defined as follows: "The rule at common law, and that prevailing in England and probably in some of the United States, is that the unlawful detention, or the unlawful actual or threatened seizure of a person's goods does not ordinarily constitute duress which will enable him to avoid a contract made for the purpose of preventing the seizure or of effecting their release from unlawful detention." In the United States, however, "there is one universally recognized exception to the old common-law rule. In those cases where the contract may be made to prevent the impending destruction of the property, and no ready and adequate redress may be had if the threatened destruction be consummated, the contract may be voided for duress."¹

Unless these conditions exist at the time of the payment of sums of money to the delegates for the purpose of preventing or settling strikes or boycotts or the like, it is difficult to see how the doctrine of duress can apply. It is claimed, however, that the duress consists in a well-founded and reasonable expectation and fear that unless the money demanded was forthwith paid, the business of the one on whom the demand was made would be ruined. To a layman this appears quite sufficient, but the courts have been reluctant to apply the doctrine in such manner and usually require strong proofs of duress.

(3) Whether agents who "sweat" large sums of money from employers may be criminally prosecuted therefor, on charges of extortion, is, it would appear, not quite clear on the cases. This whole matter is one that has so recently come into prominence that the law upon it seems not fully settled. District Attorney Jerome, of New York, is confident that such suits can be prosecuted to a successful issue and has several

now on the docket. They, of course, take the form of separate criminal indictments against each of the persons shown to have extorted the money, and perhaps include all persons knowingly sharing in the extortion or the proceeds. Of the two actions, for extortion or for recovery, it would seem that the former would have the better standing in the courts. But both might be pursued under favoring circumstances—the former by the people, the latter by the contractors or employers claiming to have been wronged.

At common law, an action for extortion could not have been brought against Murphy or any one in similar situation. Extortion may at common law be defined to be "the taking of money by an officer, by reason of his office, either where none is due, or where none is yet due."² "An officer," as here used, means, of course, a public officer of the law.

But in nearly all the States statutes have been framed to meet such contingency, whether known as extortion, blackmail, intimidation or otherwise. In New York the following language is used, and does not differ greatly from that employed in a number of other States: "Extortion is the obtaining of property from another with his consent, induced by a wrongful use of force or fear, or under color of official right. Fear, such as will constitute extortion, may be induced by a threat (1) to do an unlawful injury to the person or property of the individual threatened, or to any relative of his, or to any member of his family; or (2) to accuse him, or any relative of his, or any member of his family, of crime; or (3) to expose, or impute to him, or any of them, any deformity or disgrace; or (4) to expose any secret of his or any of them. A person who extorts any money or other property from another, under circumstances not amounting to robbery, by means of force or a threat mentioned in the last two sections, is punishable by imprisonment not exceeding five years. The compelling or inducing of another by such force or threat, to make, subscribe, seal, execute, alter or destroy, any valuable security or instrument or writing affecting or intended to affect any cause of action or defense or any property, is an extortion of property within the last two sections."³

(4) Again, the question has arisen as to the position of Murphy had he been freed from the charge of embezzlement, as, for instance, by decision of the appellate court. The original indictment having fallen by reason of the claim that embezzlement had not taken place, would he still be liable for extortion, on which ground he succeeded in escaping the earlier indictment? I think he would, although this is another point not yet passed upon by the court of last resort. Murphy did not testify at his trial. On a subsequent proceeding he might also claim his privilege of not taking the stand lest he criminate himself, which no man may be compelled to do. But had his testimony

¹ Am. and Eng. Ency. Law.

² Wharton, Crim. Law, p. 1574

³ N. Y. Penal Code, sec. 552 et seq.

been given to strengthen the claim of extortion instead of embezzlement, it could have been used as an admission on the second trial. And it seems safe to say that even if his testimony had not been taken he would still be bound as for an admission by the efforts of his attorney to prove extortion. The statements of those witnesses, who, on the first trial, told of extortion could be used to contradict them should they, on the new trial, seek to give evidence at variance with that first given; and they could, of course, be compelled to testify on the second trial as well as on the first.

Every true friend of labor deplores the existence of dishonesty in these matters, and however the technical questions of law may be decided, there can be no doubt that such measure of publicity and of legal liability as has been brought to the grafters will greatly discourage grafting. And this is well. For, as District Attorney Jerome observes:

"We are confronted to-day in all local and civil governments with the fact that the grafters get hold of the executive machinery. There are exceptional men, but there is a feeling in the community that there is grafting all along the line, and this has developed into the apprehension that in State, federal or local assemblies, men are not influenced by the highest considerations. When I asked myself why public life was thus debauched, I came to the conclusion that it was only the reflection of private life, and I feel that these present labor difficulties are the best demonstration of the soundness of this view. Witness the grafting laborer and the grafting employer, as exposed to-day."

R. C. M.

STRIKE INSURANCE.

THE company to insure against loss from strikes has been organized, with headquarters at Louisville, Kentucky, and, according to press reports, has been christened "The Employer Underwriters and Reciprocal Exchange." The well-known Louisville printer, F. C. Nunemacher, is a member of the advisory committee, his colleagues being: D. M. Parry, president of the National Manufacturers' Association and of the Parry Manufacturing Company, Indianapolis; Jesse Peterson, president United Indurated Fiber Company of New Jersey, Lockport, New York; W. E. Caldwell, president of the W. E. Caldwell Company, Louisville; Henry Terstegge, president of the Anchor Stove and Range Company, New Albany, Indiana, and of the Stratton & Terstegge Company, Louisville, Kentucky.

W. C. Nones, president of the Kentucky Wagon Works, has been appointed manager and attorney of the Employer Underwriters and has established, in the Kenyon building, Louisville, according to the prolix prospectus, "a bureau where employers of labor may severally underwrite risks of insurance through him as their attorney against losses resulting from strikes of employees, without becoming jointly liable as underwriters on any risk, and where those who so underwrite

for other subscribers, may obtain for themselves policies of insurance indemnifying them against losses resulting from strikes of their respective employees. The plan under which the interinsurance of the kind above mentioned has and will be written is, in many of its features, like the one which has been successfully used for more than twenty years past, and which now continues in successful operation, for the writing of interinsurance against loss by fire.

"The liability of subscribers as underwriters is carefully limited to a moderate amount, not as great in proportion to the premium as that assumed by a policyholder in accepting a policy in any of the New England mutual fire insurance companies.

"By the plan under which the business is conducted, the expenses are strictly limited to a very moderate percentage of the premiums, so that by far the largest part of the fund derived from premiums will be available to pay losses.

"This class of insurance being entirely new, the results of it can not be predicted with certainty, but it is considered highly probable that the funds derived from premiums will not only be sufficient to pay all expenses and losses—making it unnecessary to call upon subscribers for any part of their underwriting obligations—but that a considerable part of the premium fund will be left at the expirations of the policies to be returned to the subscribers as profits on the underwriting risks assumed by them.

"The subscribers, through the attorney, underwrite severally and not jointly, so that no one of them can be held for the delinquency of any of the others.

"Only persons, firms or corporations in high credit standing for character and pecuniary responsibility will be accepted as subscribing underwriters, and no policy will be issued to any others.

"All policies issued will be written in groups, whereby the underwriting of subscribers will be further limited to losses incurred in the particular group or groups in which policies of insurance will be issued by them respectively.

"All policies written in each group will be for a uniform amount, at a uniform premium, bearing a uniform date, and for the uniform term of one year, so that they will expire at the same time, with the result that the accounts of all the underwriters in each group will be completely liquidated once in every year.

"As the risks will be of greater degree in certain localities than in others, and in some lines of business more than in others, in writing policies, care will be taken to group together, as nearly as may be possible, risks of the same degree, and to avoid placing the risks of business of like kind, in the same locality, in a group with each other.

"As no policies will be written in any group until that group is completely filled, and as a number of groups will be in the process of formation at the same time, some time will necessarily elapse after subscriptions are made and insurance applied for before the

policies can be issued, but it is not anticipated that the delay in filling the groups and issuing the policies will be at all protracted.

"No solicitors will be employed to secure business for this bureau. If any employer is not sufficiently interested to read and consider the prepared forms which will make the plan and business as it will be conducted plain to him, he shall not be annoyed by having any solicitor press the matter against his will upon his time and attention."

W. B. P.

THE NATIONAL LABOR COMMISSION.

THE prospective retirement of National Labor Commissioner Carroll D. Wright has provoked considerable discussion in the labor world as to the utility of labor bureaus generally, and especially the National Labor Department, over which Colonel Wright has presided since its establishment in the early eighties. At the time of his appointment the Colonel enjoyed the reputation of being a pro-labor man, and was looked upon as somewhat of an oracle in statistical matters by the champions of organized labor. Now it is the fashion to criticize that gentleman and his work, the burden of the lament being that he is no longer labor's advocate, but rather an apologist for existing conditions, and that by virtue of his management of the Department it has become practically useless so far as gathering information of value to industrialists—employer or employe—is concerned. This is an extreme view, and if the Department has been a disappointment to the working people, the fault does not lie wholly with Colonel Wright, as the unions and employers have been slow to take advantage of the opportunities which the Department afforded them. Then, too, it is just possible the Commissioner has not changed so much in the twenty years he has held office as the trade unions have. The publicist who arose in his seat or took up his pen to make a defense of trade unions a quarter of a century ago was a rarity and immediately became a sort of idol with some sentimental workingmen. If the President of the United States of that day corresponded with a union official relative to a pending "labor" measure all the newspapers commented editorially on the fact and the lucky man was at once accredited with being superior to his fellows; now, however, so-called labor leaders are reputed to be in the Presidential "kitchen cabinet," and when a number of them dine at the White House it arouses no more interest than to call for a two or three line item, unless there be reason to think they have refused a lucrative position.

Trade unions have developed wonderfully in the meantime, and some now collect statistics which they formerly thought could only be successfully obtained through governmental agencies. In the changed circumstances one need not be surprised if the man and methods that proved satisfactory two decades ago are unsatisfactory now. The present-day complaint is excellently voiced by Mrs. Eva McDonald-Valesh, a printer-

journalist who is exceptionally well informed on industrial matters, when she says:

"I can not help wondering how much the so-called 'labor bureaus' do for labor. That is, how much actual information do they collect that is of practical use to workmen and employers? There is a strong movement to make all these bureaus 'statistical,' leaving off the 'labor,' and that is what many of them do. If it were not for the title, you could look through their State reports and never guess that labor had anything to do with the information collected.

"Carroll D. Wright, the head of the National Bureau of Labor Statistics, is a very estimable gentleman, but he believes in the colorless sort of statistics that have no practical value to wage workers, and it is easy to see traces of his guiding hand when the State Commissioners hold their annual meetings. Naturally the State officials regard him with some deference and there is everything in State politics to make a State labor bureau steer clear of actual wage-working information.

"The State bureaus could be made of great use if the trade unions would take a more active interest in them and demand certain lines of investigation in regard to wages, employment, child labor, factory inspection and kindred topics. The commissioner, whoever he may be, is given to understand that organized labor, having secured the establishment of a labor bureau, intends to see that it carries out the purpose for which it was designed. There is not a single State which has a labor bureau that did not come as the result of earnest effort on the part of organized labor.

"The trouble with organized labor is that it has generally rested with the enactment of the law. We are learning in every direction that labor laws are of precious little use unless the trade unions see that they are enforced as to the spirit and the letter. As a matter of fact there are many trade unions—notably the cigarmakers—which collect statistics of wages, employment, strikes, health of members, sanitary conditions, etc., which are far more valuable and reliable than those gathered by any State labor bureau. Such union statistics are collected with very little expense and no elaborate machinery, but if the State bureaus really desired to gather 'labor' statistics they could not find better models than what is being done by certain unions now. That the unions do this themselves shows that many more things are better accomplished by voluntary organization than by legislative enactment, where the administration of the law goes into hostile or indifferent hands."

The Department of Labor and its commissioner have on many occasions served organized labor well, and the next administration will be fortunate if the bureau is kept as clear of political influence in the future as it has been in the past. No doubt Colonel Wright's conservative policy, with its "colorless statistics," was in some measure prompted by a desire to avoid embroilment in political warfare, and it is easy

to see that such a Department would soon become worse than useless once it was even suspected of being the plaything of politicians. For this much the retiring commissioner is entitled to the thanks of even his critics, though his passing will doubtless witness the introduction of new policies, tending to shed light on the cost of production, cost of living and other matters which enter into the wage question. W. B. P.

THE INCORPORATION OF LABOR UNIONS.

THE cessation of the clamor to compel trade unions to incorporate has been a peculiarity of the latest anti-union campaign. A year ago the United Typothetae was on the point of insisting on it; at the recent convention the idea practically received its quietus in that organization. It would be no surprise if the next phase of the incorporation question were not a rush for the necessary papers by the unions, so that the great bulk of their members may be relieved of the legal and moral responsibility which the courts are imposing on the individual. If such a policy should be adopted by the unions, it would furnish another example of history repeating itself, for, if memory be not in a tricky mood, the American Federation of Labor in its early days advocated the incorporation of unions. And incorporation, if it comes at all, must come in that way. In his report to the United Typothetae, Secretary Freegard prints some correspondence which demonstrates conclusively that before unions can become incorporated bodies they must give their assent thereto. At the instigation of the Chicago Typothetae, the Illinois Manufacturers' Association obtained an opinion on the matter from its attorney, Mr. Levy Mayer, and a few excerpts from it may not be amiss. "A corporation," says the attorney, "exists as such only by virtue of a *grant* from the State, and the *acceptance* of such grant by the persons composing the corporation. No one can be compelled to accept such a grant, nor be compelled to become a member of the corporation against his will. To compel labor unions to incorporate, is to compel the individuals composing the union to become members of a corporation, and to assume the burdens and responsibilities of that relation without their consent, or to prohibit such members from voluntarily associating themselves together for a lawful purpose. This view is supported by authorities. Chancellor Kent in his Commentaries (Vol II, p. 277) says: 'It requires the acceptance of a charter to create a corporate body; for the government can not compel persons to become an incorporated body without their consent, or the consent of at least a major part of them.'"

Mr. Mayer next touches on two phases of the question which have been referred to in these columns, and as his views are those of an expert, they will bear perusal:

"The proposed law, if applicable only to 'labor unions' and not to all other unincorporated associa-

tions similarly situated, would probably violate the constitutional inhibition against 'class legislation.' There is nothing in the nature of a labor union, which requires special legislation, which does not equally apply to other unincorporated associations. The members of a labor union are joined together in furtherance of a common enterprise, in which the public at large is not directly interested or concerned. If the public is affected, it is only indirectly. Such union, therefore, is not a public association in the sense that it is subject to public regulation and control.

"I have heretofore given an opinion to the association that the members of a labor union are legally responsible for damages caused by an illegal boycott. The compulsory incorporation of a labor union would not make the members of the association any more responsible than they are at present, except in so far as the corporation might possess property. The creation of a corporation not for pecuniary profit does not and would not ordinarily create any more financial responsibility than now exists on the part of the individuals who would constitute the corporation."

Secretary Freegard is of the opinion that sentiment among employing printers "has not matured as to what is practicable or what policy is best in regard to the compulsory incorporation of labor unions, and further time must elapse before practical effort can be induced." This is what might have been expected, as the agitation was without good reason and extremely illogical. Some of the labor men needlessly worked themselves into a fine frenzy over the matter, while others, who have faith in the people or consulted their lawyers, refused to be disturbed by the agitation. This latter class knew that when men form a corporation for business purposes they seek to limit their financial liability and relieve themselves from certain moral responsibilities that adhere to the acts of an individual. They also knew that behind the demand for trade-union incorporation was a desire to increase the financial liability of unionists and make them pecuniarily responsible for moral wrongs and the unauthorized acts of individuals who might possibly be enemies in disguise. And, having faith in the common sense of the American people, they felt it impossible that such an incongruity could pass muster with the public, even if the legal obstacles were not insurmountable. W. B. P.

THE AGE OF A TREE.

The age of a tree is determined by the number of rings of wood its trunk contains. The woody fiber is slower in growing in winter than in summer, and consequently distinct rings are formed, each representing a year. By means of these rings the gigantic cross-section of a California tree, 1,341 years old, is used at the New York Museum of Natural History as a historical chart, and as such it shows in a novel way the sequence of events in the last thousand years.

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Written for THE INLAND PRINTER.

HINTS ON PRESSWORK.*

NO. I.—BY ERNEST ANDREWS.

THERE are many pressmen who, through a lack of system or inadequate knowledge of the business, are constantly turning out inferior work, when the timely practice of method and judgment on their part would establish themselves infinitely higher in the estimation of their employers, to say nothing of the personal gratification of self-reliance.

Nowhere is this evidence of limited ability more keenly felt than in the country printing-office. Oftentimes equipped with a fairly good cylinder press, or one, which, when properly adjusted, could be rendered capable of turning out passably good work, the country printer finds himself in the dark the moment he gets his form locked into a chase. Presswork with him has always been a side issue, and progress in this direction by earnest work and study of the trade journals could never be possible to the extent that it has been with the compositor. Moreover, the "old man" at the case has ever been more or less reluctant in admitting the need of a pressman.

Some time ago there was installed in a certain shop in a small town in the Middle West a standard press with all the latest improvements. The entire force, from the "devil" to the editor, was eager with expectation over the wonderful results they were soon to realize from the new machine. The foreman, an elderly gentleman, and one of the most learned and competent that ever "martialed ems into row," was extraordinarily generous in his approval of his shop's up-to-date policy. He recommended the best and newest of everything in printing material, but he would not concede the urgency of make-ready. He declared that when a job was locked on to a press that that was all there was to it—that the press should do the rest, and any more "fussing" was superfluous. When a proof was handed him with the impression very noticeably uneven, he would rave and storm and want to know why boys couldn't properly plane down a form the first time without always having to be told. If a cut failed to show up to meet his fancy, it was a conundrum for him to see why it couldn't have been properly washed out when last used, in which case, as he said, future delays and poor results would have been unheard of.

A pressman, on taking a new position, is seldom allowed to immediately go about overhauling the machinery to bring it to a more accurate running condition. Usually he has gradually to prove his worth and afterward adjust the faulty parts from time to time. But to those who are more independently situated it is suggested that a press be properly adjusted before a form is placed upon it.

First of all, see that the bed bearers are just type-high along their entire length. To attain the proper

height of bearers, use a black-face letter, say a forty-eight-point De Vinne M or W. Wipe the bed thoroughly clean and place the letter bottom side up on the bed by the bearer. Of course, the thing desired now is to bring the top of the bearer exactly even with the type. Scarcely ever will bearers be found too high unless they have been previously tampered with by inferior help. If found low, place straps of hard paper under the bearer or portion of bearer to the number that will bring it to the correct height when securely



Photo by Scott.

MEXICAN FILTER.

screwed down. Thus having adjusted these parts as desired, it will be seen that if the cylinder rims have not worn down uniformly from front to back, there will be a mechanical defect in the impression. In theory this could be overcome by raising the bed bearers at the spot where the low place in the rim strikes it, but the fault is rarely serious enough to warrant such action, as the difficulty can be overcome by make-ready. It is well enough to make note of this fact, however, as many pressmen are constantly scolding about "holes" in the bed and "holes" in the cylinder when sometimes their claims are without foundation. On presses of this class, while printing from book-plates, when form after form will succeed each other for several weeks, it is expedient to sink an overlay

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deep down on the cylinder, to remain there until the book is completed.

Next see to the proper adjustment of the impression screws. Place strips of paper along the bed bearers and then run an impression. If the impression marks on both strips are the same, then it is evident that the cylinder is level. If this impression seems to be extremely rigid, it is no more than should be expected, as the press in this illustration is supposed to be without a form to relieve the resistance between the cylinder and bed bearers during the impression. At this step the bearers should be brought up an additional thin sheet of hard paper, that the cylinder will be the more certain to "ride" during the printing of a heavy form. The main thing is to have cylinder and bed move together with uniform squeeze on each side. Less harm will be done by having the cylinder set a little too low, so long as it is set level, than to have one side less rigid than the other. It is most detrimental to a press to have one side carrying one or two sheets of tympan more than the other, and still this is the case in many of the good shops. Many presses are running with the bearers or rims actually smashed, with a sort of flange on the edges, as a result of years of use in this condition.

In locking a job on to the bed, loosen the quoins and lock the chase on first. Do not lock the chase on after the form has been unlocked, planed down and locked up again, as it springs and bulges the printing matter.

Rollers should be set while there is nothing on the press. There seems to be much haphazardness in performing this duty, and it is one which demands careful attention. Run the bed ahead until it is under the form rollers. Take out all the rollers except the one nearest the cylinder. Loosen the set-screw and raise the roller a little and place a large black-face letter upon the bed. Taking it between the second and third fingers, pass it back and forth under the roller, at the same time lowering the roller until its surface is brought to bear upon the letter just so hard (the roller should be clean and have suction) that it will turn as the type is passed under it. Proceed with the other side the same and continue until all the rollers are set. The above is a common-sense and practical way of going about the matter, and is adequate to all requirements, other conditions being normal; but there is another way, which, viewed from the standpoint of technicalities, might be preferable. Here it is: Rollers, when seasoned, are not absolutely round. Either the composition is thicker at one place or the core may be bent to a greater or lesser extent. The low side may be determined by placing the press on the back center and raising the roller clear from the inking table by means of the set-screw, lowering it again slowly and turning the roller around once each time, continuing this by degrees until the roller at some spot just touches the table. Then lower the set-screw, giving it just one half turn.

The opposite side being set accordingly, the roller is adjusted. There is a weekly publication which comes into New York to be gotten out in a hurry. The forms are made up of very old and new type mixed. For this work a well-known pressman sets his rollers to a six-line piece of furniture. The practice is no evidence that the business is a bluff, and that any man can do as he pleases, with the conviction that everything will come out all right, but it shows that, with experience and judgment, established methods may be deviated from, with marked success. In placing composition rollers against the iron vibrators, do not jam them against each other too hard, which would result in an unnecessarily rapid wearing-away of the bearings and sockets, nor allow them to touch too little; but adjust them reasonably; that a free vibration and distribution may be attained. Rollers must be reset from time to time, owing to their condition, age and temperature.

Properly packing a cylinder is of great importance. Over the pressboard, next to the cylinder, should be stretched a wetted muslin sheet pasted thoroughly in the clamp edge of the cylinder and fastened tight to the first reel. This should constitute the permanent packing, and all additional tympaning should be put on new for each job, unless it may be the manila sheet over the muslin, which may remain unchanged for ordinary work. In regard to the question of how much tympaning a press should carry, it is sufficient to say that six or seven sheets and a top sheet is correct for ordinary forms.

Every cylinder press should be supplied with an accurate type gauge, that the progress in locking on forms may be most expeditious and at the same time carried on with safety to the material. Guesswork at getting proper gripper margins is entirely wrong, and too much turning over of the grippers and running ahead of the cylinder to pull an impression of the first line of type and backing it up again is usually very unworkmanlike, although with some forms, such as a heading, it might be advisable. To make a reliable gauge, proceed this way: With all the form rollers in, but with nothing on the press, take a little ink on a toothpick or match and step to the feeder's side of the press. Start the machine at the usual speed, but trip it for a few revolutions. Then let off the trip and at the same time daub a streak of ink on the cylinder bearer for a space of several inches near the gripper bar, and stop up after missing an impression. With a "straight edge" mark straight across the cylinder, even with the longest gripper or shoo-fly. The distance from this mark at the bearer to the spot on the bearer just touched by the bed bearer. (which will be ascertained by the spreading out of the streak of ink) should be the length of the type gauge; that is, if the bed bearer at the gripper edge is even with the gripper edge of the bed. Should the bearer be shorter than the bed, the length of the gauge should be the distance mentioned above plus the distance from the gripper

edge of the bed to the ink-spot on the bearer. If, for any reason, the bearer should extend beyond the bed, subtract from the first-mentioned distance the distance from the bed to the ink-spot on bearer.

In locking on small forms, it is most advantageous to lay the form on the bed and back up the press, that it may be more definitely observed where to have the form so as to place the moving of the grippers, shooflies and tongues at a minimum. Notice of this may also be taken in the use of drum cylinders.

Care should be taken that small chases be locked solid and flat upon the bed, the tendency of them being to bulge. To overcome this, place behind the chase, one on each side, a half-high lead.

With large forms it is sometimes necessary to set the cylinder ahead or back one tooth, to allow the whole form to print. Any pressman can do this who will exercise care and judgment. Loosen the intermediate wheel and partly remove, but do not separate the cogs of the intermediate and the cylinder entirely. If the cylinder is to be moved ahead, free the cogs at the bottom of the intermediate and turn said wheel back one tooth, which necessarily moves the cylinder in the desired direction. To set the cylinder back, turn intermediate ahead.

There is a wide difference of opinion in regard to the best tympaning to use on different classes of work, but a tympan built up of a job's own stock usually answers all requirements, unless it might be with a form of half-tones where pasting the overlays on wetted drawsheets was practised. Of course, there might be other exceptions; for instance, if a form of old, banged-up type was to be printed on paper, a yielding tympan would give the best results. A sheet of print-stock next to the top-sheet is expedient in all cases.

Oftentimes it is difficult to tighten clamps on old presses sufficiently to hold the tympan from slipping. This difficulty may be overcome either by placing a pica reglet along the creased side of the draw and shutting the clamps against this, or fold the draw over twice or three times to such a thickness that the clamps, when tightened, will squeeze it sufficiently. If a rasp-like surface on the clamps is lacking, a good substitute can be had by gluing upon each one a piece of sandpaper. Always, in pasting tympan sheets together, be sure to get the paste as near the crease as possible, pasting these in turn to the clamp edge in the cylinder.

Never be convinced that make-ready would be unnecessary if a form was exactly level and exactly type-high. The impression on a sheet is regulated to a great extent by the amount of resistance brought against its surface at its many portions. Thus, a solid, having most resistance, would render its own impression and that of the type around it faint, while the openwork on the sheet would be found to be punching through. Many employing printers think that an even impression is unnecessary, inasmuch as nobody but a

printer ever looks at this. Such a conclusion is impracticable, especially on platework, as the high parts naturally wear down fastest, becoming blacker and offering greater resistance, hence more impression to be made to print, and poorer results the next time they are run, necessitating new plates sooner or later. Thus, hurry and drive and careless make-ready may look to some employers as money-making methods, yet whether it is or not in the long run furnishes room for argument.

Solid or nearly solid forms, demanding a greater number of sheets than ordinary forms to produce the required impression, need a thickness as great as half the necessary number of excess sheets as an underlay, and the other half on the cylinder, instead of all on the cylinder. Work of this sort is frequently of a cheap grade, such as coffee wrappers or soap wrappers, with inexperienced hands in attendance, who too often know too little about theorizing or what to practise for the best results and the greatest good for machinery.

The proper handling of plates which are constantly filling up very often presents difficult problems for pressmen to solve. Experimenting and practice usually lead to the discovery of the most desirable methods, but favorable results may be obtained if the following idea is carried out: Slightly underlay the whole plate, excepting the portions which fill up, and bring up the impression of these parts by overlaying. Then keep clean rollers and set them nicely so that the composition will not sink into letters that need careful attention.

The subject of "marking-out" seems to be one of which little can be said which will prove of very material benefit to the reader. Not that it is wished to present the idea that marking-out is at all times the most difficult in the process of make-ready, yet perhaps no part of the work is more perplexing in being properly set forth to the uninitiated.

The advisability of mark-out underlays is losing ground on classes of work where the underlay would have to be pasted on to the bottom of the base next to the bed. However, it is none the less important that all printing matter should be even and level before underlaying is begun. The strongest theory advanced of the mark-out underlay is the fact that this can not be done and still retain the flat and rigid position of the cut upon the press. For instance, if the solid of a half-tone should be in the center or near it, then a mark-out underlay would be thickest at this place. Registering this on the bottom of the base, it can be plainly seen that a rocking condition of the cut will be present during the impression, although to an imperceptible degree, still enough as to eventually cause type to work off its feet, with work-ups and blurring as a natural result. Of course, it is usually expedient to make use of the underlay with cuts and plates mounted on patent bases, in which case the position of the base upon the bed remains unchanged. Some magazine houses put two and three underlays on a form.

This is not speaking of the magazine shops which have plate forms of thirty-two pages made ready and running in less than three hours from the time they are sent to press. Shops which make a specialty of book-work have generally adopted the system of inserting two thicknesses of manila between the bases and plates. This gives a pressman a good chance to bring his form to a printing level by taking out one or both thicknesses from under the high pages, the forms being often a mixture of old and new electrotypes.

Half-tones, mounted on wood or metal bases, to which they are nailed, should be built up to a required printing level instead of underlaid stronger at certain places, simply because those places require the greatest impression. When the form has been properly locked on to the press, remove each cut, performing any planing-off or building-up of the bases they may need. Lay a cut face down upon a smooth surface, the bed of the press if convenient, and by gently tapping the corners with the forefingers determine whether or not it lies rigid and flat. If it should be found to have a "belly," ever so slight, overcome the defect by pasting small squares of hard paper at the corners. Should the rocking condition be very great, the cut ought to be remounted, or else the base planed off carefully and built up again by underlaying with hard paper. The right height may be found by the use of the "type-high." If this little device is not obtainable, its place may be taken by a large metal letter, placing it beside the cut, both face down, and bringing all parts of the latter to the exact height of the type. Regarding the building-up of cuts to more than a type-high position, the same theory holds good as does with solid forms already noted, that is, underlay the cut a thickness as great as half the excess number of sheets needed to make it print with the needed impression. While many might take one to task for laying down this last, which almost seems to be a guesswork principle, still one can not be too exact in this matter, owing to the differences in presses, paper, ink, size of cuts, etc. It is said of one of the highest-paid pressmen in the country that he renders cuts a little lower than type-high before beginning overlaying. Whether this is true, or whether it is the assertion of one having misgivings regarding the matter is a question. Certain it is that no such method has been generally accepted, and the only apparent advantage it might possess would lie in the working of much-worn and shallow cuts which would have to be handled similarly lest they fill up.

Although many country printers may be wholly unfamiliar with the art of marking-out as carried on by their metropolitan brothers, yet there is scarcely one of any ability who does not know when a sheet has nearly the required impression over the greatest part of its surface. Knowing this and having "pulled" such a sheet, he has but to take it to a mark-out board near a window. Not having any mark-

out-board, he may use with equal utility a sheet or two of bristol board mounted upon a substantial frame. In a way most convenient to existing conditions, this should be placed in a slanting position, the top toward the light and at such an angle that when the sheet is laid upon it, printed side down, the impression can be seen to the greatest advantage. If, as has been stated, the impression on the greatest portion of the sheet is nearly as desired, then the start can be made in making it ready. It will be noticed that while a part of the impression is correct, there are other portions where the printing punches through too much, and still other places where the impression is too faint and perhaps not visible at all. The novice knows that the whole sheet is wanted to print evenly, and with reason, method and practice this can be accomplished. The high parts must be cut out and the low parts must be built up. Work, in this case, on the supposition that folio is to be employed in building the low portions to a required impression. Now look for a moment at a spot which is obviously too faint. At the place where the impression begins to grow weaker than is desired begin to trace with a coarse pencil. Continue tracing until finally the pencil is returned to and joined at the mark where first started. Again inside this mark, and where the impression is still weaker, which looks reasonable to suppose it will need one more thickness of folio than the first mark, begin tracing another line as in the first place. Doubtless in the middle of this outline the impression will be invisible. Very likely, then, it will stand altogether four thicknesses of folio, which will necessitate two additional marks. Difference in presses, material, stock, etc., makes it impossible to say just how much overlaying any sheet wants, but the foregoing is a fair example to use as a basis. In this fashion, proceed with the whole sheet. This done, begin carefully to tear out the high parts. Let the dividing line be at the place where the impression is right and where the too-heavy impression begins. Usually there are parts which do not punch through enough to warrant tearing away the whole sheet, but simply need scraping with a knife. Now, with a little good flour paste go ahead with the "patching up." Be very careful in the use of paste, touching in just a little at several spots within the inside mark. Over this place a sheet of folio and divide it along the pencil mark with a sharp blade. In this continue until the whole sheet is done.

Concerning the proper procedure in mounting overlays upon the cylinder, something will be said a little further on. Discouragement should not follow, if, after the overlay has been mounted and a sheet pulled, it is found that the impression is still somewhat uneven. Excellent pressmen always make at least two overlays and sometimes three on anything like good work. However, one should always aim to make the first overlay do all it will, otherwise disappointment will follow after the second one is prepared. In

making ready large forms, the trace-sheet is usually divided into four and sometimes eight and even sixteen sections, as this makes it quicker and easier in handling and possible to be more accurately mounted. As fast as a section is completed it should be placed between several sheets of stock and left there until needed, as exposure wrinkles and swells them. On many presses of light construction where there is more or less yield in the bed and cylinder during the impression on a heavy form, it is advisable to add a sheet to the packing, allowing it to extend over the four middle rows of pages, thus doing away with considerable make-ready. There are machines in use which indicate that their manufacturers were aware of this imperfection and attempted to overcome it by making the middle bed tracks highest; but the venture was a failure, as the faint impression on the ends instead of at the middle demonstrate. Remember, it is not asserted that presses are made with absolutely no yield, but this can be and is brought to a minimum. There is a double-end perfecting press on the market so accurate and rigid in its motion that, were an expert pressman shown a sheet printed at the rate of eighteen hundred an hour, he would be unable to tell by the impression which side was printed first.

Half-tones, after being built up in a way already noted, should be overlaid until the solids, sub-solids and high lights print with the very best effect. The prevailing fault with pressmen is in their lack of attention to the high lights. These should print with the impression as light as possible so long as the lights do not "break," that is, print with the appearance that the stock is pulling or peeling. A good way to bring up low spots in cuts is to have a trace-sheet of the job's own stock and another printed sheet with the same amount of impression on a poorer quality of paper. The low spots will show plainest on the cheaper grade, and these may be marked out on the corresponding places on the trace-sheet and patched up. Another good way and one which is quite generally practised, is to take out two form rollers, giving the trace-sheet a lightly inked impression. It is best to patch up on the back instead of on the face of a cut. To accomplish this, have a sheet of carbon-paper under the trace-sheet while it is being marked out on the face. In this way, every mark on the face will be registered on the back. If carbon-paper is not obtainable, take a sheet of manila stock, run it on the rollers and, after carefully pulling it off, paste it on to a piece of bristol board. It is not enough, from the standpoint of good presswork, that a half-tone print evenly over its whole surface, but it should be so overlaid that the bringing out is strongest on the solids, and every portion shaded in harmony with the respective parts. Hence the solids should be evenly traced, then the sub-solids, allowing the latter marks to include the former. Thus, when patched up, the greatest impression will be brought upon the solids where needed.

Concerning cut overlays, it hardly seems expedient to dwell here. These are resorted to only when it is desired to attain the very highest results in printing, and it would be a hopeless task for one to endeavor to put down in writing any formula whereby the inexperienced could acquire this proficiency. Process overlays are fast becoming recognized by half-tone printers. They may be discriminated against by many workmen, but this may be only natural, inasmuch as they foresee the ultimate passing away of the half-tone

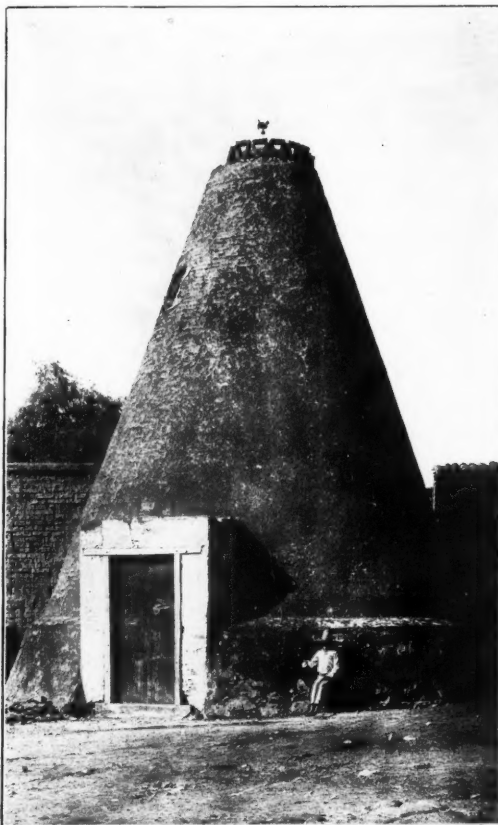


Photo by Scott.

CORN BIN, MEXICO.

artist in the same sense that he exists to-day. The greatest care to be exercised in their use (which is also true of all make-readies) is in properly mounting them upon the cylinders.

The practise of pasting on to the cylinder about half the whole number of tympan sheets needed to make the impression right and pulling a faint impression on this and mounting the overlays thereon is wrong, except for the more common class of work. The reason for this may thus be stated: When, after mounting the made-ready sheet upon the sheet on which is the first impression, and the required number of extra sheets are pasted on, it is obvious that the diameter of the cylinder is increased from its diameter at the time the faint impression was pulled. In other words, the printing surface of the cylinder would reach the type

or other matter a distance ahead of the first impression equal to the thickness of the last sheets pasted. Thus, the overlay is not in exact register with the printing impression. Of course, anybody could use his best judgment in mounting the overlay a little above the impression, but, after all, this would be only guesswork. Neither would it be well to take out or insert two leads behind the form with the consolation that it is "about right." Excellent cutwork can be done only on presses where the register between bed and cylinder is perfect.

Over the muslin on the cylinder, stretch a wetted manila sheet. Dampen the folded edge, which is to be pasted to the clamp edge of the cylinder, to prevent it from wrinkling. The extreme rear of the printing surface of the cylinder should be spread with paste and the manila sheet drawn tightly over this and fastened to the last reel. In this condition it should be left until all is thoroughly dry, when a top-sheet and enough tympan-sheets to make the impression right should be put on. However, do not paste them to the clamp edge, but shut the clamps as tightly as possible, stretching the top-sheet tight to the last reel, the paste at the rear of the cylinder being sufficient to hold the manila which was dampened. Trip the press once or twice and miss an impression on the cylinder. With a sharp-pointed blade stab straight through the packing at certain convenient points of the impression, twice for each section of the overlay, one stab at the left and the other at the right. Stab twice in each spot, leaving the mark in the form of a right angle, if possible. Be sure that the dampened manila sheet has been reached by the blade. Now, notch the sections of the overlay sheet at the corresponding places stabbed on the cylinder. It is well to stab at such places as will bring the notches on the prepared sheet in or near the center, considered from front to back, so that any inaccuracy in pasting on overlays will place its lack of register with future impressions at a minimum. Remove from the cylinder everything down to the manila first put on and proceed to mount the overlays, exercising the greatest care in pasting them accurately. This done, open the clamps and proceed to stretch on a "hanger" in exactly the same manner practised with the manila. The hanger should be of hard paper, but perhaps lighter than the manila, as it is not supposed that the press will carry too much tympaning. For the second trace-sheet, proceed in every way as stated before, mounting the second overlay on the hanger.

Cut a deep V-shaped slit in the margin of sections to be pasted, that the swell occasioned by moisture from the paste will not bother in accurately registering the overlay where it belongs.

When possible, cut overlays should be prepared two or three days before the job is to be run. This gives the overlays a chance to season thoroughly and contract from the swelling naturally resulting from their being in contact with ink, paste and handling.

The wrinkling of sheets while being run through the press is as often the result of a faulty impression as from an improper position of the cylinder bands or feed tongues. The hangers for heavy forms should be divided in the middle, as should also the top-sheet, these precautions having a tendency to carry the wrinkle out of stock. When all other methods fail, creasing the paper before feeding it oftentimes helps.

Should there be a slight scratch upon a half-tone, it can be partially obliterated with a rubber eraser without apparent damage.

High edges on vignettes which can not be gotten rid of otherwise, can be carried away by the use of a roulette, but great care should be exercised in the use of this instrument. A blunder usually made by young pressmen in handling vignettes is in bringing up the center too strong. This practise, at first thought, may seem just right, but in reality it has the opposite effect from that sought. Supposing a flat piece of sheet iron was hit hard in the center with a hammer. The edges would tend to raise, would they not? This is just what takes place with a vignette half-tone when squeezed too hard in the center.

(To be continued.)



Photo by Walte.

COFFEE TREE AND BERRIES, MEXICO.



Photo by Thomas Kent, Kirkwall, Scotland.

AN OMINOUS EVENING.

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

WHEN the late W. E. Henley, friend and collaborator of Stevenson, published his so-called attack on the memory of the novelist, a chorus of well-meaning people who never knew Stevenson, except through his work, arose and cursed the detractor. Now that Henley is dead, and the chorus has come to its senses, its smallest and bitterest members begin to realize that the attack was not an attack at all. They begin to see that Stevenson's friend, a very strong man who has written some things that will live as long as the name of the artist he loved, was only offering himself, and the authority of his position, in the cause of truth. They also observe that the situation was common in the world.

By the afterlight, we know that what Henley did for Stev-

connection with him; it travels through a vast amount of miscellaneous reminiscence; it winds through imposing forests of eloquence and a few sunny fields of humor; but in all its wandering it continually turns away from Emerson, usually to talk about somebody else in whom the writer has greater interest than the reader.

The following sentence, by no means the longest in the book, may be cited as an example of the style: "And it was in this month that Emerson formed the purpose of inviting me to take charge of a small school in Concord, mainly devoted to his children and those of Judge Hoar and his neighbors, in a schoolhouse built by the Judge, not far from his father's house—Honorable Judge Hoar's, who had married a daughter of Roger Sherman, and was, in my time, that Dantesque figure in the village streets which none could see without respect." This sentence is typical of the book; note its relation to Emerson; the title of the work is "The Personality of Emerson."

A certain garrulity was to be expected, especially when the author writes of affairs so long past. It would seem, however, that the reader might be spared the repetition of minor events, and certainly some one might have suggested their elimination where twice repeated. A moment's comparison with some of



"Volendam Harbor." Half-tone from water-color from the original drawing by H. Cassiers. From "Representative Art of Our Time," The International Studio, New York.

enson was good. But the men who are continually searching for a target began to look about for other idols. They had no intention of favoring their dead friends with justice, or better understanding in the minds of men; the idea was merely to make a little copy in the fashion. Some of them found Eugene Field a good subject. Others took it out on reputations of authors who have been dead so long that nobody could by any chance rise in contradiction. Just now the fad has died out, and we are returning to the biographical style that deifies detail—the apotheosis of the personal attribute.

To this latter class belongs "The Personality of Emerson," by F. B. Sanborn, recently published by Charles E. Goodspeed, of Boston.

This book will be of some use to the biographer of Emerson who writes a hundred years from now; it will avail more to the biographer of Mr. Sanborn himself (if there is one), since Mr. Sanborn figures in it more prominently than Emerson. At any rate, the book will live a hundred years—it is printed too well to pass out of existence.

As for the contents: it rambles in a truly wonderful manner, naming hundreds of people, some of whom were friends of Emerson, and many of whom seem never to have had any

the chapters in Mr. Trowbridge's "My Own Story," in which the same characters are treated in a sane and charming manner, reveals the weakness of Mr. Sanborn's work, both in style and observation.

These remarks should not be taken to mean that there is nothing interesting in the book; many of the anecdotes are worth remembering; the only trouble is that one must dig through so much irrelevant matter to get to them. We are glad to know what Emerson thought of Whitman, and Carlyle's opinion of Emerson; but we do not care what an unknown female relative thought of what Mr. Sanborn thought of Emerson's Aunt Mary.

The book is printed in the usual manner of Mr. Goodspeed's publications, the edition being limited to five hundred copies on French hand-made paper and twenty-five on Japan vellum. The printing is by D. P. Updike, at the Merrymount Press, Boston. To say that it is in the usual manner of the publisher is to praise it.

The type is a clean, readable old Roman, perfectly suitable in point of time to the subject of the book, though not so good as some types cut before and since. The appearance of the page might be improved by the use of thinner leads, as the

effect runs somewhat to stripes. But the greatest care has been taken in the proportioning of the pages, as well as in the composition and correction of the text. The paper is of a pleasant cream color, but very smooth; too smooth to be quite agreeable to the touch. The well-considered but over-delicate title-page faces a rather "niggled" engraving from David Scott's portrait of Emerson. The presswork, as one might expect on so smooth and even a stock, is very even in color, the hair-lines and light serifs of the type (which is of a design whose whole strength runs in the verticals, permitting the excessive leading above noted) printing clean and black; the register, however, is not so perfect.

The whole is solidly cased in boards, covered with gray-green charcoal paper, with a square back of white linen and a paper label. The binding fits the book, the whole being staid and at the same time interesting in appearance.

This work is representative of one of the best elements in American bookmaking—and one of the most thorough and scholarly bookmakers. We shall welcome the first of Mr. Goodspeed's publications that presents a variation in format; so far all his books look alike, and a little versatility in design certainly need not detract from their excellence.

* * *

The Riverside Press (Houghton, Mifflin & Co.) has just issued a limited edition of selected songs and sonnets from Ronsard, translated by Curtis Hidden Page. While only a limited amount of Mr. Page's verse has appeared in the magazines, it has always been of a distinguished quality, and the Ronsard translations are no exceptions. The book begins with

three sonnets addressed to Ronsard, one by Sully Prudhomme, one by Francois Coppee, and one by Mr. Page, himself; from the last the following lines are taken:

"We too are young, Ronsard, and pledge thy name
To-day, O poet of roses, poet of flame,
Poet of youth eternal, poet of love.
My own swift-dying youth to thee I give,
To make men know thy living fame, and prove
Thy faith—that youth may die, but song must live."

Following these sonnets, the volume presents a very delightful historical appreciation of Ronsard and his colleagues—the company of young men who first made the effort to advance the cause of letters in the French tongue, when all scholars were writing in Latin. Then follows the text of the translated poems, set in Caslon Italic, with all the swash initials used.

A dull rose-red has been used on the border of the title-page, and on some initials and head-bands inside the book; the color being selected because a more brilliant red would be too pronounced for the small type (ten-point) which is used for the text. The type is, in fact, rather small for comfortable reading, but was evidently selected to keep the book in bounds and to avoid too many broken lines in the verse. The presswork, while even and well in register, lacks color in the black. This fault is not uncommon in all work where so small a type is used, some difficulty being experienced by most pressmen in obtaining a clean, black impression from this size of body-letter on rough paper.

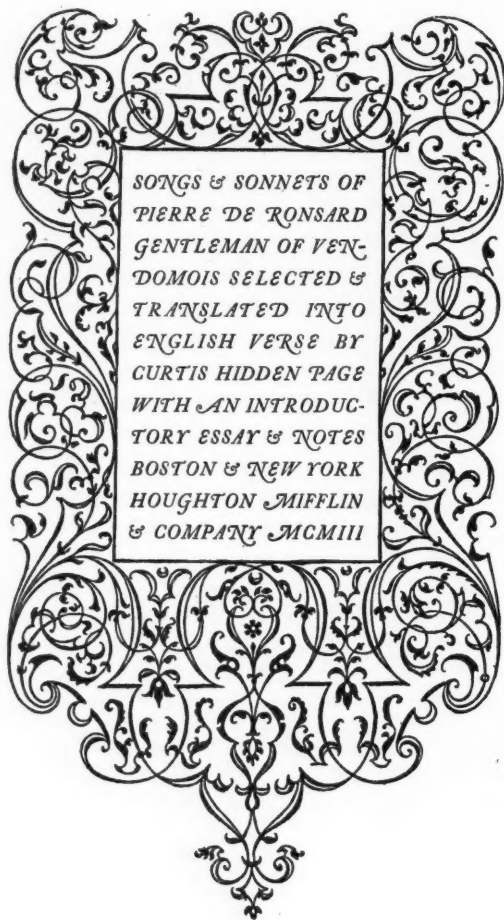
Altogether it is an uncommonly good piece of printing, though not equal to some of the things hitherto put out by Mr. Rogers. However, it helps to show the seriousness of his effort, in showing how he is seeking to experiment in all the classical styles. Surely this is the only way for the man who holds a high ideal in bookmaking to go about his work, for one never comes to realize fully the points of advantage in each manner until one has tried it thoroughly.

The Riverside Press also has in preparation an edition of "Fifteen Sonnets from Petrarch," selected and translated by Thomas Wentworth Higginson. In this book a similar size of page and general make-up is used, though the design is a little more in the Italian manner. The Italian and English versions of the sonnets are given on opposite pages, the whole being included in a very delicately proportioned paneling of red rules. It is perhaps worth noting that the first of these books was sold immediately on publication, and that a similar fortune awaits the second; which may be taken to indicate that if you print a good book very well, there are people who will be ready to pay your price for it.

* * *

A new novel by James Lane Allen is usually looked forward to by a considerable circle of discriminating readers; that is to say, all Kentucky and most of the ladies elsewhere. Kentucky looks on with the interest that attends the sending of the proofs from the photographer. And the ladies are fond of his cool twilights and sunset landscapes, with the lowing kine, tinkling bells, gold or purple glows flowing over the old colonial mansions, rose gardens, and all that sort of thing, not to mention the sentimental old gentlemen and the fiery-hearted young lovers. Mr. Allen's admirers do not care if nothing happens; they do not really want anything to happen; an event might interrupt Mr. Allen.

In "The Mettle of the Pasture" enough things happen to make an ordinary magazine short story. It could not be made into a short story, because to get enough events to fill the story would take all the characters, and they would crowd things too much in getting them all introduced. The only way would be to condense the characters into composites, perhaps by melting up all the old maids, on whose romantic histories the author seems so fond of dwelling, and pouring them into one mold; then one could easily do the same for the disappointed



TITLE-PAGE, RIVERSIDE PRESS.

old gentlemen, and again for the scheming old ladies. In the last operation the mixture might take on a really interesting quality, as the wicked grandmother would be sure to dominate the mass, and there are just about enough good or common characters in her class to humanize her. Of course, it is impertinent to talk about such operations. That is because Mr. Allen ought to have performed them for us before publishing the book.

When one looks seriously at "The Mettle of the Pasture," one finds in it no good thing that the author has not done better before. The central story tells how the heroine gives the hero, whom she loves, his unconditional discharge because he has told her about his past. Then her grandmother, whom everybody hates, but who is very picturesque, sets a few scandals going, and everybody suffers till the end of the book, when the heroine changes her mind (the reader never really finds out why) and marries the hero. Then he dies. This is

scarcely a ripple. Yet not many years ago men held that its author was the one living American who might start a wave that would break in sonorous immortality on the distant sands of time.

* * *

"Representative Art of Our Time," published by John Lane in the Studio Library series, is now complete, the eighth part having just appeared. This work has proved one of more than ordinary value to the student of the arts, both for the text of the accompanying essays and for the examples themselves. And everybody knows how worthless the subscription art publication usually turns out to be, so this collection of prints attains success on account of the weakness of others as well as on its own strength.

Each part contains a special essay on some subject of artistic interest, such as Wood Engraving, Monotyping, Lithography, the Pencil and the Pen as Instruments of Art, the



"Breton School Girls." Half-tone from pastel of the original study by Lucien Lévy-Dhrumer. From "Representative Art of our Time," The International Studio, New York.

to intensify what went before, and deceive the reader into thinking there was something back of the four hundred odd pages in which the author has been gossiping about the rest of the town. There seems to be no particular reason for his death, save his creator's ideas of an artistic ending.

This ending also may help to persuade the reader that the man really lived, since otherwise how could he die? The logical faculty in novelists has developed somewhat since Thackeray's time.

Most of the interest lies in the descriptions, which would be better if they were not burdened with the story, and in the affairs of the incidental characters. Some of these are really alive, and occasionally, as when the nineteen-year-old law student tells the Judge that Marguerite is in love with him, they exhibit unexpected and delightful capacity for humor.

As a whole, the book is disappointing. It has been brought out at the quietest lull in the publishing season, and has caused

Development of English Water-color, the Future Development of Oil Painting, etc. Most of these essays are by good authorities, are written in a semi-technical vein, and contain matter of interest to all readers, but specially, of course, to the students of the arts to which they refer.

The examples given in the prints cover a very wide field of effort, and, true to the expressed object, a very representative one. As the editor says, no effort has been made to flatter the popular taste in the selection of the subjects, and the result is very satisfactory. In some cases mere sketches have been used, but these sketches, drawn for the work by artists of real strength, are worth whole books by some of the popular idols. Often more can be seen of the characteristic quality and method of a man, of the real personality of his work, in a sketch than in a finished canvas.

The most direct means of reproduction possible has been employed in all cases, lithographs, woodcuts, etchings and



From pastel, "The Kid Glove," from the original study by E. Aman-Jean. From "Representative Art of Our Time," The International Studio, New York.

mezzotints being in proofs, while careful color-printing has been employed in producing the prints from oil paintings, water-colors, monotypes and the like.

Among the etchings—most of which run to architectural subjects—is a fine plate by Edgar Chahine, an attractive sketchy one by Pennell, and a "large" landscape very delicately treated by Burridge—the most satisfactory thing in this medium. "The Bather," an original mezzotint by Max Pietschmann, is a beautiful arrangement, very skilfully executed. Professor von Herkomer contributes an "Arab's Head," done in his own process of monochrome, reproducing the original brush strokes. Then there is a woodcut by W. O. J. Nieuwenkamp, which has already been reproduced in *THE INLAND PRINTER* in connection with our first mention of this work. In this list the very successful monotype by Alfred East also deserves mention.

Several drawings in pastel and chalk are shown, notably "The Kid Glove," by E. Aman-Jean, and "London Bridge, Sunday Morning," by Frank Brangwyn. Mr. Brangwyn also contributes a lithograph, "The Mine," both things being in his usual vital manner of sketching. Neither of these, however, show the uncommon strength of this artist so well as the series of illustrations so remarkably reproduced in color in the current (August) number of *Scribner's Magazine*—which, by the way, prove quite the most interesting things in all the boasted midsummer illustrating. Another pastel, "Winter," by Henri Eugene le Sidaner, is one of the most charming compositions shown in this medium.

Among the lithographs is a very delicate and characteristic bit in color by Henri Riviere, "Brume Matinale"—two cows, a deep, narrow landscape, some very slender trees, and a morning light. Brangwyn's "Mine" is the very antithesis of this—dark, rough and forceful.

Among the water-colors are "Milan Cathedral," by Albert Goodwin, and "Fleet Street," by Herbert Marshall, both good bits of color, very English in manner. Also a strong piece of decorative arrangement in color by Eleanor Fortesque-Brickdale, "Youth and the Lady," rather obvious dramatically,

but not unpoetical in conception; and a rather trifling sketch of children wading, by Josef Israels, not in his best manner. There are several other water-colors, but further mention may be omitted.

Among the oils are two very effective moonlights, "The Vagabond's Horse," by Fritz Thaulow, and "The River Bank," by Edward Stott; a beautiful Japanesque piece, "The Mushroom Gatherers," by E. A. Hornel; "A Florentine Fountain," a strong sunlit sketch by Sargent; "The Mediterranean," a very personal impression by Claude Monet; "An Eastern Study," by Charles Cottet—striking but uncertain in values; and many others.

Enough has been said of the contents to show how the editor interpreted his title. The work is representative, especially when one considers its English locale, and its limited size. It does not represent the best work of the period, but it gives characteristic examples from the best workmen. That is all it could be expected to do. And surely it is the most valuable publication of its kind we have seen in many moons, yet very reasonable in price withal.

A GOOD CHANCE FOR THE RIGHT MAN.

Wanted—To take charge of country office. Must be able to write all the local matter in good, terse English; read proof; do the job composition and make ready; set the ads.; make up paper; keep accurate track of incoming business and intelligently oversee the work of his assistants. Owner wants a strictly honest, temperate, capable and willing man to relieve him of all the details of office-work, and is willing to pay a good salary to such a man. No swell-heads, smart alecs, ragtimers, lushers, boozers or "artists" need apply, but a good, level-headed, tactful, courteous printer and local writer of fair education and experience can find steady employment at good pay. Man with family preferred. Write at once to the *Tribune*, Glenwood, Wisconsin, giving references, stating wages wanted and sending genuine proofs of work.—*Eau Claire (Wis.) Leader*.



"The Bather." Half-tone from mezzotint. Original plate by Max Pietschmann, in "Representative Art of Our Time." Copyright of Studio.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

FOLLOW COPY.

To the Editor: SIDNEY, AUSTRALIA, July 6, 1903.

I would like to raise a complaint against the above cast-iron rule, which is carried to excess in some offices in this country. What I refer to particularly is the matter of trying too closely to imitate another printer's work — such as programs, circulars, pamphlets, leaflets and advertising matter generally. In a majority of cases I feel sure that the customer is not responsible for this annoying rule. One can understand a well-known firm desiring uniformity in business stationery, letter-heads, memorandum forms, bill-heads, invoices and envelope corners, because they are lasting, in a sense, and they are known and recognized at once by the people traded with; but in the class of matter indicated, which is rarely current or valuable for more than a month, they would surely realize the effectiveness of a more up-to-date, original and catchy style.

In some places here, work of this character is kept standing for from five to ten years — even annual jobs of such trifling dimensions as to mean no saving whatever. I think the heads of departments are generally responsible, being unreasonably reluctant to depart from the "same as last year's" policy. If they were more liberal in their instructions to the compositor, they would, in my opinion, better serve their employer, not to speak of the increased interest with which the compositor would be inspired, as against the dreary, lifeless and monotonous ways of the "deadly routine" method. They would in most cases be sure to give even better satisfaction to the "real Mackay" — the customer — and by so doing help to enlighten other likely customers as to their capabilities for doing neat, tasteful work, and, in short, everybody concerned, from the man who pays down to the latest "devil" who criticizes, would feel much better.

In composition rooms which are not too liberally endowed with type and other material, it is a continual source of trouble, annoyance and waste of time, not to speak of the energy expended in the very latest and choicest "cuss words."

GEORGE TAYLOR.

CLASSIC PRINTING EXHIBIT.

To the Editor: BROOKLYN, N. Y., August 1, 1903.

For the benefit of your many readers in New York, and others who may visit the city, I would like to call attention to a collection of books in the Lenox Library, at Fifth avenue and Seventieth street.

Here on exhibition are the Mazarin Bible (printed by Gutenberg), a truly wonderful and beautiful book, with its borders of red and gold and its illuminated initials; copies of the "Durandus" and "Catholicon," the earliest known New England primer, printed by S. Kneeland and S. Green in Boston in 1727, the only copy of this edition known to bibliophiles; a letter written by Christopher Columbus and printed in Spain. There are also a number of Caxton's works, including "The Recuyell of the Histories of Troye," "Game and Play of the Chesse Moralised," "The Dictes or Sayeingis of the Philosophres," "The Knyght of the Toure." Besides, there is a first folio Shakespeare and the first edition of all his

plays in quarto, printed about 1600; the first edition of "Comus" and "Paradise Lost"; the first edition of "Pilgrim's Progress," and books printed by the Dutch during the early days of their settlement in New Amsterdam. There are also many engravings, maps and manuscripts, including a long and interesting document written by George Washington, which latter proves that the father of his country knew how to write, spell and punctuate exceedingly well.

Surely this is a collection that ought to be interesting to any printer! These monuments of our art inspire a feeling of awe and arouse a spirit of emulation. When we remember that many of these men labored at a time when the world was very dark — nay, when we remember that the invention and subsequent spread of printing has illuminated the whole earth and brought the treasures of science and art and philosophy into the humblest homes, and transformed the ignorant boor into an intelligent, happy freeman, it makes us feel proud that we are printers — members of the noblest and highest handicraft that the children of old Earth have ever learned. Moreover, much of the work of these early printers is truly superior to most of our work — superior in dignity and taste. With their ill-fitting material and defective appliances they accomplished much more than we, who must have everything constructed on the "labor-saving" plan, contrive at all times to do.

Note the admirable proportion of page and margins in Caxton's books; the black ink and the substantial, dignified appearance of the type! Here are neither glazed paper nor hair-line type to try the eyes of the reader. The book speaks



Photo by Howard Arnold, Mansfield, Ohio.
"SO, BOSSIE."

for itself. It is complete; it was born to endure — the master work of a master hand.

Look at the title-pages of some of these old works, notably the Shakespeare plays. A solid pyramid of roman capitals at the top, an ornament beneath, just in the proper position to balance the page, and the colophon plainly printed at the bottom. With one face and a few sizes of a quaint old style, something between Post and Caslon, these early printers turned out title-pages that I, for one, would be proud of. There was a consistency, balance and artistic verisimilitude such as we seldom realize with our hundreds of type-styles. There is a joy in our art; there is a joy in living when we may gaze on the works of the great masters that have gone before, who have left us the beautiful fruits of their labors, bought, mayhap, dearly enough by the struggles and miseries of many weary years.

From those two great latter-day disciples of art — Ruskin and Morris — we may learn that art and work are beautiful and good because they are useful, and that the greatest satisfaction in life comes not from riches and grandeur, for these may vanish, but from art, for it is eternal.

JOSEPH C. WHITE.

ANOTHER CAUSE OF WORRY REMOVED.

To the Editor: WASHINGTON, D. C., July 18, 1903.

Ever since your contributor, R. C. Mallette, exhibited in the January number the perturbed state of his mind concerning quotation marks, I have intended to relieve his disquietude to a great extent; but I haven't found the time to do so until now.

Your readers will recall that Mr. Mallette had this to say in the January number: "Take any of the series of lining gothics or similar faces, in which four sizes or more are cast on six-point body, and as many on twelve-point. Set a line in the smallest face of either body and then try to quote it in the customary manner. Not beautiful, is it?"

"THE INLAND PRINTER."

To this I shall add this horrible specimen from an ad. in THE INLAND about the same time to illustrate anew that Mr. Mallette presented a very bad case:

SET IN "POST" CONDENSED

Add to this the same words similarly quoted in No. 2 Black Gothic and No. 1 Engravers' Roman:

SET IN "POST" CONDENSED,
SET IN "POST" CONDENSED.

These specimens certainly show that Mr. Mallette's criticisms are justifiable, and that the commas as quotation marks are pronounced failures in each instance. I agree that nothing could be more unsightly.

But suppose we get rid of all this unsightliness without troubling the typesetter to cast a character that is decidedly ugly and sure to raise a howl of disapproval. We may do so by dispensing with the commas as quotation marks for the types shown and turning to something else.

I ask Mr. Mallette to accompany me to THE INLAND PRINTER jobroom. Let us take first the No. 2 Black Gothic face and decide to quote "THE INLAND PRINTER." I say to Mr. Mallette that we shall let the comma box severely alone and devote our entire "quotation" attention to the apostrophe box. I pick up two apostrophes and show Mr. Mallette that they are cast almost in the center of the body; I turn the two apostrophes *reversed* are exactly the same as *reversed* commas and that they are also in the center of the body. I set the words, THE INLAND PRINTER and place two apostrophes *nick up* before "THE" and two apostrophes *nick down* after "PRINTER," and Mr. Mallette at once sees that all the unsightliness vanishes as soon as this is done. See the result for yourself:

"THE INLAND PRINTER."

By reversing apostrophes instead of commas before the first word quoted, the Light Lining Gothic No. 2 and Engravers' Roman No. 1 appear thus when quoted:

"THE INLAND PRINTER."
"THE INLAND PRINTER."

This explanation should do away with the unsightliness complained of in every office in the country and banish another little trouble that has caused more worry and wasted more time than many of the big things of importance.

I offer this working plan for such letters to all the boys, and hope that the gray matter and time heretofore expended on this pestiferous annoyance may be found useful in designing many beautiful specimens of typography to further enhance the art preservative.

And along with the offer I give a guarantee that it will never fail with the sizes exhibited and will be almost as great a success for one size smaller of each type and for one size larger.

Reverse the apostrophes!

Jos. W. CHEYNEY.

NOTES AND QUERIES
ON MACHINE
COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address The Inland Printer Company, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

THINGS YOU SHOULD NOT FORGET.

Don't forget to clean spacebands daily.

Don't forget to polish them with graphite.

Don't forget to maintain spaceband box adjustments.

Don't forget that the parts are constantly wearing and need readjustment.

Don't forget that each machine should have a full set—thirty spacebands—in it.

Don't forget to save the wedge portion when sleeves get broken, and have new sleeves put on by a reliable repair house.

Don't forget that improperly repaired spacebands cause ruin of matrices.

Don't forget that the last cam on back keyboard roller operates the spaceband lever.

THE first Linotype machine to be used on a Hungarian publication has been put in the office of *Magyar Hirmondo*, Cleveland, Ohio.

THE *Jewish Courier*, Chicago, has installed a Linotype, and the left-handed Yiddish characters are now being set on the machine—the first of its kind in the West.

JOSEPH F. RYAN, until recently a traveling salesman of the Mergenthaler Linotype Company, is now occupying a similar position with the Harris Automatic Press Company, and traveling in the territory west of the Mississippi river.

P. SHEA, Linotype machinist on the *Chicago Tribune*, is the inventor of a contrivance which lessens the work of the operator, and should add to his output on the machine. It is

in the nature of a lift for the assembling elevator and enables the operator to send up the line by raising the assembler with his knee instead of with the hand, as heretofore. A bent-wire frame is fastened to the lever at the left-hand side of the keyboard and is adjustable in length, so that a slight rise of the heel from the floor will elevate the assembled matrices. It is attached to a number of the *Tribune* machines.

A LOW-POT SIGNAL.—W. H. Bell, with F. W. Baltes & Co., Portland, Oregon, has devised an attachment for the Linotype which will notify the operator when the metal in the pot is low. He accomplishes this by inserting a tube in the metal-pot and fastening it in such a way that a rod, which rises and falls in the tube with the height of the metal in the pot, is made to close an electrical circuit, which includes a lamp or other signal, when the pot comes forward. If the metal sinks below a certain level, the signal is operated and the operator is notified that it is time to replenish the pot.

THE Canadian Typograph Company, Windsor, Ontario, Canada, manufacturer of the Rogers Typograph, has, during the past year, made several improvements in its machine and now announces that in its latest make of machine the metal is taken into the mold across the entire width of the line, rather than through a semi-circular opening, the result being a line of type giving an increased bearing surface to stand on and a

the Linotype, attempt to make adjustments and repairs on the machine. He says: "The trouble is due to two causes: First, their failure to keep the running or wearing surfaces in the machine absolutely clean; and, second, the fact that these men, who, as a rule, are not mechanics, have a mania for filing and altering and adjusting parts which should be let alone. Now, I think that one rule that should be posted in letters a foot high, is: That the machine operator is, under no circumstances, to file or otherwise alter any part of the machine, and that he is never to change the adjustment of any part of the machine for the purpose of trying the effect or experimenting. If an operator has a difficulty, he should never attempt to remedy it by changing the position of a part, unless he is absolutely sure in advance what the result will be. An operator will commonly change the position of a part; he will fail in the result sought; he will also fail to get the part back exactly where it belongs, and the result will be trouble in a score of other places."

INTERMEDIATE CLUTCH.—An operator writes: "In the next issue of *THE INLAND PRINTER* I wish you would explain the construction of the intermediate throw-off clutch." *Answer.*—The intermediate clutch is for the purpose of stopping the assembler star-wheel when the line is accidentally overset and it is necessary to remove some of the matrices from the



C. B. Elliott.



Gilbert Summersett.



William Herzog.



H. A. Hanson.



John C. Harnes.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL — MACHINE COMPOSITION BRANCH.

much more solid form to print from. This gives a better face of type and a cleaner and clearer print. By a change in the brazing machinery, all matrices are now produced without the temper of the brass being reduced, adding fifty per cent to the life of the matrix, thus reducing the cost of maintenance. Matrices are also so constructed that they can be instantly removed or replaced without the necessity of releasing the matrix-wire clamp, as is the case with the old make of machine.

PUTTY IN MOUTHPIECE HOLES.—C. R. R., a graduate of the Inland Printer Technical School, writes: "Linotype has arrived and is set up and running O. K. Have had no difficulty yet. There is an old operator in the office, who claims to be able to take charge of a machine, who insists that all the holes in the mouthpiece of the metal-pot except the ones in use should be plugged up with putty. I keep insisting that it is not necessary, as I never heard mention of any such thing in the school, and there is no possible way for the metal to escape from any of those holes. Just to be satisfied, I would like to know, however." *Answer.*—The idea of plugging up unused holes in mouthpiece probably originated with some machinist who did not know how to line up the mouthpiece with the back of mold, and so conceived the idea of plugging up unused holes to prevent metal leaking when the cast occurs. If there is a tight joint made when the pot locks up, no metal can escape from the holes not in use.

ADVICE TO OPERATOR-MACHINISTS.—P. T. Dodge, president of the Mergenthaler Linotype Company, gives the following advice to operators who, not understanding the mechanism of

assembler. As the star-wheel is driven by friction, this clutch should be thrown off instantly whenever the line is overset, as the friction plate will rapidly wear out if the star-wheel is held stationary while the belt is running. Some operators habitually grasp the matrix belt and back up the star-wheel without throwing off the clutch, thus wearing out the friction plate and in addition stretching the matrix belt. The latter can be tightened by moving the upper pulley backward after loosening the stud nut which holds it, but this will not be necessary often if the operator uses the intermediate clutch throw-off. The shaft of this clutch will run dry if not watched, as the bearing is long and the oil cup distant. It can be removed by loosening the screw in the bevel gear and pushing the shaft toward the front of the machine. After dressing with emery paper and washing carefully, drill a hole in the bearing midway of its length to make an additional oil hole before replacing the shaft: A pin through the knob works in a slot in the shaft to permit the knob to be pulled outward to stop the assembler belt, and a short spring offers friction to the movement of the knob so it will not slip out of engagement with the clutch pulley. A screw pin through the rim of the pulley runs in a groove in the shaft, which always turns, the pulley stopping when the knob is pulled outward and starting when the knob is pushed in, and the flanges on the knob engage the projections on the pulley.

LINOTYPE TROUBLES.—A California operator-machinist wants information on the following points: (1) My distributor stops a dozen times, sometimes, in a night. On going around to start it, I will often find that two matrices have gotten into

the channel together and become wedged. More often I find nothing at all and it starts up all right as soon as I shut it again. (2) Another annoyance is my slugs. I enclose three specimens and they are unusually good ones for us. The face is always good, but the slug is porous—it looks chilled or "curley." It does not make any difference in the printing qualities, but I want better-looking slugs if I can get them. (3) Is there any way to prevent slugs being ejected with such force that they strike against the outer edge of the pan and are bruised? A great many of my lines are spoiled in that way. *Answer.*—(1) If the distributor stops without anything clogging the back entrance, the stop-rod may rest too lightly on the plate on the distributor-clutch lever, so that the vibration of the machine causes it to slip off and stop the distributor. The plate is adjustable. If two matrices get into channel together, it may be that they go on the distributor bar together. This would only be in the case of thin matrices. The bar pawl in distributor box should prevent this and permit only one matrix to pass. The pawl may be stretched by hammering it thinner so as to lessen the space between pawl and rails. (2) The slugs had a hollow bottom, showing the metal is run too hot. If a good grade of metal is used, having more tin in its composition, better slugs would be produced. (3) If slugs are being ejected too far, the pawl on the ejector lever behind the machine should be raised. The trouble, however, may be in the ejector guide not offering enough friction to the forward movement of the blade, or the buffer spring on the slide being broken or weak. Sometimes a wad of paper inserted between the flexible plate in the knife-block and the block itself will allow slugs to be delivered properly to the pan.

MACHINES KEPT IN POOR CONDITION.—Operators in large offices are not supposed by the machinists employed there to know anything about the mechanism of the machines, and they resent any suggestions or comment by the operator on the condition of the machines which they must operate. In many cases the machinists can not or will not fix a machine nor allow the operator to do so, although the operator has sufficient knowledge and ability. Many offices are engaging operator-machinists nowadays and making them responsible for the machine they operate. Machinists themselves admit that an operator-machinist is able to care for his own machine, and the conclusion is inevitable that if one man can take care of one machine, ten men can take care of ten machines. Heretofore the trouble has been that operators had no opportunity of learning the mechanical features of their machines, and have had to rely on the machinist to get the machine going when it stopped; but with the opportunities now afforded by the technical schools and the published literature on the subject, many operators and printers are fast becoming acquainted with the intricacies of their machines, and the time is not far distant when knowledge of the mechanism will be as essential as ability to operate a typesetting machine. That machine-shop training is not necessary to successfully handle a typesetting machine is proven by the hundreds of competent machinist-operators who went from the case to the machine thinking they had no mechanical turn of mind, but found no difficulty in mastering the mechanical features of the machine once they had the opportunity. When all operators are their own machinists there will be no occasion for the kicks now heard about the condition in which machines are kept, as such a complaint will be a confession of their own incompetency, which they will have to remedy by study and instruction at the recognized centers of training. Although an operator, under present conditions, may know how to adjust a machine, when his machine stops he must not touch it, but call a machinist and wait until this individual has either remedied the trouble or, as often happens, finds he does not know how, and tells the operator to worry along with it. The writer of the following letter is employed in a large book office not a

thousand miles from Chicago, and his experience is shared by many other operator-machinists: "It makes a man sick to see the machinist in this office regulate the gas with the valve on the pipe, see him hammer out slugs with a hammer—and to see the molds! They are in fine shape! But what seems the worst of all is the pump-stops. They have some of the new kind, and the way they work. I don't say the machinist can't set them, but they won't work, and that's enough. I had three squirts one night and got burned and came near quitting the sit. Then to hear the machinists talk. It is disgusting to see what the proprietors have to put up with. It is no wonder the machinists knock on the school, for some time these same machinists will be out of a sit. They must do different or lose their heads, for it is already hard for these concerns to keep competent operators, and they will sooner or later tumble to the reason."

MACHINE STARTS WITH A THUMP.—An operator-machinist in the Far West who believes in having his machine in perfect condition, even though the product is not interfered with, wants enlightenment on the following trouble: "We have a new Merg. here—installed in April—and I am having some annoyance with it which I do not seem able to fathom. There is a bad thump or 'chug' when the line goes over. This is accompanied by a 'kick' of the starting-lever in front. So far as I can see it does no damage, but it gets on my nerves like the Old Nick, and I want to stop it. It did not commence until about four weeks ago. The Merg. factory man who set the machine up was here some time ago, and he put in twenty-four hours trying to stop the thump, and—apparently—succeeded; but half a day's run after he left started it up again. It is hard to describe the noise or explain what it is, and I don't know the technical names of the various parts very well, but I'll try and make it clear. Just as the carriage gets completely over, and simultaneously with the second elevator starting down—simultaneously with the machinery getting into motion—comes this thump, sometimes very hard and sometimes faint. The hand-lever in front is jerked outward at the time of this thump, and I can't get it out of my head that the two are connected. When I hold the lever in, there is no thump; likewise, when I 'catch the elevator,' there is no thump. I don't know exactly what the factory expert did to stop it temporarily, but he laid the blame to the shape of the lower automatic stopping-lever, and put in a new one. Now I notice there is no tension on the hand-lever in front. It just 'wags' loose and, when pushed in, there is no movement of the safety clutch, as there should be. I believe if I could get that fixed, the thump would disappear. As this has apparently stumped the factory expert, I am forwarding it on to you, for, so far, all my inquiries through your department have brought me replies that, when put into practise, solved my troubles. In the course of my experience I found that if I turned the machine back a trifle, say to bring the clutch about half an inch out of the regular position it stops in, then there was no thump; there was tension on the hand-lever, and shoving it in moved the clutch out appreciably. Query: If I can get the machine to come to a stop a fraction of an inch sooner, won't that stop my thump? But now I've adjusted the lever—the one against which the machine comes to a rest—to bring it as high as possible. Any higher and the machine won't go over at all. The other day I took pulleys, clutch and all off—found the shaft dry as a bone—didn't look as if it had ever been oiled, despite the fact that I keep the oil cups full. So I cleaned everything thoroughly—oiled shaft well—made sure there was no obstruction to the free flow of oil in cups and through holes. Put the whole business back and started her up. Eureka! No thump at all; so I started the day man at his work and went home and slept the sleep of the just, looking forward to a night's work minus that infernal thump. But when I got down to work—

well, that chug was doing business at the old stand. Investigation disclosed oil everywhere—all over the spokes of the pulley-wheels—all over the clutch—(not on the clutch-pulley surface, however, nor on the leathers) just as it always had been. I took clutch and pulleys off again; shaft dry and sticky; wheels turned with difficulty. Well, I simply can't get oil on the dratted shaft, except by taking the whole business off and applying it directly. So far as regulating pressure on that spring inside the shaft is concerned, I have screwed the bushing in as far as it will go and unscrewed it as far as it will come, and nothing doing. Our machine is the new style—all the latest kinks, and some of 'em are too many for me. I'm not sure I understand the packing of the leathers. When the factory expert was here he put new leathers on and then had to scrape them thinner to get the machine to run to suit him. Perhaps I ought to be satisfied so long as the machine turns out its string, but I can't be happy till I get this thump. I'm thinking thump, talking thump and dreaming thump till I can see my finish in the bughouse ward somewhere. I'm really getting good results—day shift (green man) and night shift together, we don't lose fifteen minutes a week on account of the machine. There's another little noise I notice. It is when the elevator goes to the top position. It goes up with a bump. It has always done that, but I never paid any attention to it until just lately. Had the other bump on my mind too much. Can you suggest any way to bring the machine to a stop a trifle quicker and the cams just a trifle less far forward? And any way to fix those oil cups, etc., so the oil will go on the shaft and not all over the outside of the wheels?" *Answer.*—This trouble is usually present in new machines, and is due in the first place to the driving shaft becoming dry. Oil has a poor chance at best to reach the driving shaft, as it must work through the loose-pulley bearing first. It is advisable to remove the driving pulley frequently when the machine is new and apply the oil directly to the shaft. If loose pulley is not needed, it is a good plan to remove it and leave it off, as the shaft can be more readily oiled then. The trouble became complicated when our correspondent, in order to overcome his difficulty, changed the clutch adjustments. It is likely the machine at first stopped with a jerk. Changing the adjustments made it start with a thump. The cause of this is the flanged collar on the driving shaft striking the forked lever when the clutch is thrown into action, owing to a misadjustment of the forked lever. When the clutch is in action, there should be a space of 15-32 of an inch between the shaft bearing and the collar, made by changing the amount of packing underneath the clutch leathers, and at the same time there should be a space of 1-32 of an inch between the collar and the forked lever, made by the adjusting screw between the two parts of the stop-lever on which the stopping-pawl strikes to stop the machine. Our correspondent says he attempted to stop the machine sooner by raising the stop-lever. In doing so he caused the forked lever to move further outward toward the collar and reduced the space of 1-32 of an inch between the two when the clutch was released, allowing the collar to strike the forked lever, causing a thumping noise, jerking the hand-lever, and when the machine stopped there would be no tension on the latter because of the fork driving the collar too far outward. Backing up machine a trifle merely shortened the stroke of the clutch collar and the blow of its striking the forked lever was not noticeable. The other thump—that of the first elevator when it rises—is likely caused by the knife-wiper bar being bent and so interfering with the upward stroke when the elevator rises, or the latch rod which pushes the bar upward being bent too high.

ADDITION TO PREMISES OF CHICAGO BRANCH OF THE MERGENTHALER LINOTYPE COMPANY.—Mr. George E. Lincoln, manager of the Chicago branch of the Mergenthaler Linotype

Company, has leased the premises adjoining the offices and salesrooms heretofore occupied in Steinway Hall, thus acquiring the entire main floor and basement for the use of the company. The rapid growth of the business of the Chicago branch of this company is due admittedly to the efforts of Mr. Lincoln, whose aggressiveness, good judgment and sound business methods have made his success a notable one.

A NEW LINECASTING MACHINE.—The *Gazette*, of Sterling, Illinois, of August 11, announced that H. E. Brown, of that town, had been granted patents on a new linecasting machine. Quoting the *Gazette* article:

It is a new and complete machine, about the only thing resembling the standard Mergenthaler being its finished product. Among the prominent features of this new machine are the matrix bars, and methods by which the machine handles them automatically, the method of spacing and justifying the line and the keyboard.

The machine is automatic in all its performances, the operator continues to assemble matrices to form line after line while the lines are carried forward, the slugs, or lines of type, cast and the matrix bars and justifiers returned to the stored position without assistance of the operator.

This new barotype machine is very simple and can be built economically. It will be as rapid, if not swifter, than any other machine, and produce lines of varying lengths to six inches, and of various faces and bodies of type, being interchangeable with great ease and little loss of time.

Mr. Brown has been working on this machine for several years, although but few of his most intimate friends knew of it. He has tested all the intricate parts and obtained opinions from the best machinists who are familiar with the art, and is confident that he will have no difficulty in building a perfect working machine.

The claims allowed on the patent cover and protect every feature that he laid claim to. In view of the fact that hundreds of patents have been granted to various inventors on such machines there were many interferences to work around and Mr. Brown is to be congratulated on his success. It is undoubtedly the largest case ever received at the patent office from this county or section of the State. The petition, specifications and claims cover 185 typewritten pages of the legal size and there are fourteen sheets of drawings.

Mr. Brown has been very successful in interesting the right men in his machine and has the promise of unlimited capital to exploit and manufacture, and plans are already under way to organize a stock company for that purpose. It has been and is Mr. Brown's intention to place the machine on the market at a popular price, say \$1,000 or \$1,200.

When asked for an estimate as to the probable number of sales and the approximate profits, he says that it is not "how many machines can be sold," but "how many can we build."

Since the account printed in the *Gazette*, we learn that Mr. Fred H. Wendell, of Minneapolis, Minnesota, chief promoter of the Goodson machine, has purchased an interest and contracted for the services of Mr. Brown to build the machine on behalf of a syndicate. It is said that the concern will be known as the Brown Barotype Company and an experimental machine is to be placed in course of construction immediately.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linecasting Machine.—W. S. Scudder, Brooklyn, New York, assignor to Monoline Composing Company, Washington, D. C. No. 733,559 and No. 734,437.

Nipple for Linotype Machines.—J. B. Allen, Detroit, Michigan. No. 733,571.

Linotype Machine.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 734,096.

Linotype Machine.—John S. Thompson, Chicago, Illinois, assignor to Mergenthaler Linotype Company, New York city. No. 734,106.

Linotype Machine.—P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. No. 734,121.

THE RIGHT KIND.

It is the right kind of seed, in the right kind of soil, which brings the right kind of results; just so with advertising.—*Class Advertising.*

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXX—GEORGE FREDERICK JORDAN.*

The death of Mr. Jordan removes the last survivor of the old firm of MacKellar, Smiths & Jordan, once the best-known typefounding firm in the United States, and one of the famous foundries of the world. His loss is not alone to the business which has been his lifework, but to the community in which he grew to manhood, and to the many friends who knew him intimately his place can not be easily filled. Mr. Jordan was in his usual good health, and on Saturday evening, July 18, he dined at the Art Club, Philadelphia, with a close friend. He left for his home about ten o'clock, with no premonitions of illness, and retired; but while dressing on Sunday morning, about nine o'clock, he complained of pains in his head and



GEORGE FREDERICK JORDAN.

arm. A physician was summoned, but at noon he suffered a relapse, and died shortly before three o'clock. The interment was private, on Wednesday, July 22, but many members of different clubs of which he was an associate were present. All the employees of the typefoundry congregated in Rittenhouse Square and marched to the home in a body, having previously presented a beautiful floral piece.

George Frederick Jordan was a son of Peter A. Jordan, of the firm of MacKellar, Smiths & Jordan, and was born in Philadelphia, August 31, 1850. He received his early education in the public schools of his native city, and was graduated from the Friends Central High School. In 1867, when but seventeen years old, he entered the counting-room with his father, and by strict attention to business he soon gained control of one of the principal selling departments of the establishment. This he managed with ability and credit to himself, gaining the good will and esteem of the many patrons of the house with whom he came in contact. On the organization of the corporation of the MacKellar, Smiths & Jordan Company, in 1885, Mr. Jordan became a large stockholder, and when Richard Smith retired from active participation in the affairs of the

* For much of the information regarding the subject of this sketch, the writer is indebted to W. Ross Wilson, manager of the Philadelphia branch of the American Type Founders Company.

concern, he became the vice-president of the company. In 1892, when the American Type Founders Company was organized and bought the principal typefoundries, Mr. Jordan was made a director of the new corporation, a member of the executive and finance committees, and manager of the mechanical department of the Philadelphia branch, which position he held at the time of his death.

Although not a trained mechanic, Mr. Jordan had a mechanical mind, and was quick to see the necessity for improved methods in the manufacture of type. From a constant study of the commercial phase of the business he came to a full realization of the importance of the most improved methods of manufacture, and he was constantly studying how to improve the methods. He was instrumental in having the automatic typesetting machine introduced, and under his personal supervision a number of these machines were built and installed. It is said that many other mechanical improvements and labor-saving devices were due to his intelligent observation and skill. A conscientious, steady and thoughtful man, he was always interested in the increasing success of the business; but his interest did not begin and end here. He was ever mindful of the personal welfare and happiness of those employed under him, and it is by these, next to his immediate family, that he will be most missed.

Mr. Jordan inherited from his father an artistic taste, and he was a patron of art. He was a collector of fine and rare books, particularly of handsomely printed and illustrated books, and his name was identified with various art clubs. He married a daughter of ex-Sheriff Howell, of Philadelphia, and he is survived by the widow, a son and daughter.

TRAINING THE MEMORY.

Impairment of memory usually arises from some condition of nervous exhaustion, as that resulting from physical illness or strain, from overwork, grief, physical fatigue, emotional shock, monotony of living, absence of healthful recreation and amusement—any circumstance that brings about perpetual antagonism between personality and surroundings. Measures to strengthen the exhausted nerve elements will improve a failing and enfeebled memory. Means to this end are comprised in the right use of air, water, exercise, foods, recreation, study, companionship, rest, in a circle of varied activities and methods that embraces aspirations of the highest order as well as the most homely details of practical hygiene. Nothing in nature requires so much oxygen as a nerve, so much fresh air. "Open the windows and glorify the room," as Sidney Smith used to say. Do not be afraid of a little glory at night, too; for brain and nerves, heart and mind, need fresh air more than any other material help. Next to air as a means of safeguarding memory and gray matter, water is the most effective and beneficent agent. In the form of the daily bath, water is the most powerful nerve tonic ever yet discovered. For drinking, about two quarts of water is the amount required daily. The third factor in mental health is food, often most erroneously placed first. What is digested, not what is merely eaten, is the thing that counts in regard to nourishment.—*Dr. Louise Fiske Bryson, in Harper's Bazaar.*

FILLING UP SPACE AND WRITING ADVERTISEMENTS AT THE LAST MOMENT.

There is no better way to do bad advertising than to put off your work of writing an advertisement until the time the paper is ready to go to press; then jump at it, and jam a few unintelligent words into as many sentences that will make the advertisement as meaningless as it is possible to do with your limited amount of time. You can not write a good advertisement on the flash of the moment, no more than a lawyer can write a brief or a doctor diagnose a case on the spur of the moment.—*Retail Merchants' Journal of Canada.*

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

WILLIAM MEYERS, Ann Arbor, Michigan.—A presentable cover-design, although caps. and lower-case would be more readable.

J. C. CLOUGH, Clarion, Pennsylvania.—The use of the text letter for all display throughout the program would be appropriate.

E. J. BLISS, New Hampton, Iowa.—The only wrong thing on the program is the heavy dashes. Single-faced rule would not be so evident.

WESLEY L. DAVIS, Orland, California.—A little more space between the words of the main line would improve it on account of the letter-spacing. The design is attractive.

W. C. SMEDLEY, Pleasantville, New Jersey.—The Louisiana Purchase letter-head is scarcely plain and dignified enough for the requirements of the job. It should have been perfectly simple, with no rule and ornamentation.

C. D. BOWEN, Mount Pleasant, Michigan.—When a customer wants a directory and gazetteer of a town put on a letter-head, the only thing to do is to put it on in the best manner possible, which has been done in the present case.

J. WARREN LEWIS, Pasadena, California.—The printing on a proof envelope should be as plain and legible as possible, and vertical type arrangement for the word "proof" should be avoided, because contrary to the ethics of English printing.

MELVIN BROTHERS, Claysville, Pennsylvania.—The change in the statement is unimportant as regards effectiveness, as

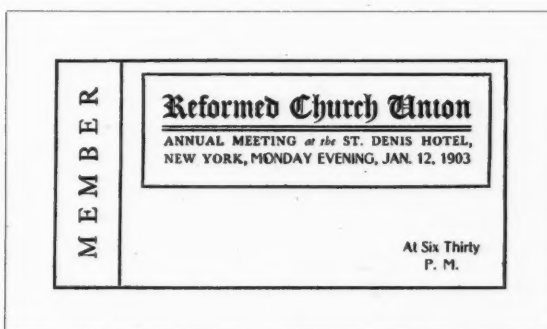
the general appearance is not changed. Any possible preference would be for the one with the word "liveryman" in small type, as it strengthens the name by contrast.

BERT TAYLOR, Montreal, Canada.—The program is very well arranged and the composition excellent. The ads. are particularly pleasing, each one being set in an original and distinctive manner, very desirable from the advertiser's point of view.

The Watchman-Words, Lindsay, Ontario.—Panel headings in a booklet look best set the full width of the type page, the heading being centered in the panel, instead of making them of varying lengths according to the length of the heading.

TOL. E. MCGREW, Warrensburg, Missouri.—The three jobs are good examples of the harmony that should always characterize the composition of the stationery of a firm. A small defect in the statement is the failure of the rule to line with the word "Dr."

JOHN B. HOPKINS, New York city.—The ad. design is ingenious and your business card an attractive design. The



No. 1.

latter does not come within the province of pure typography, however, but we reproduce a card that is very satisfying to look upon. (No. 1.)

H. A. MCQUAY, McLouth, Kansas.—Some errors are shown in the work for which scarcity of material is not responsible. One of these is improper word divisions. In many ways, though, the specimens are well arranged for the style of office indicated.

RANDALL & MCKEE, Sidney, Iowa.—The letter-head is very attractive with the heavy border printed in gold as shown. Blue paper should not have been used, however, because it



No. 2.

dims or muddies the red lines. White, light yellow or green paper would not affect the red color as blue does. The desire for letter-spacing might be restrained in some cases, and in the heading shown this should have been done and the crowding of the panel rule thereby avoided. (No. 2.)

R. C. HARDESTY, Berthoud, Colorado.—The work is in sufficiently good style with one exception. The name is too small in the White statement. One or two sizes larger would improve its appearance and bring it into conformity with one of the lesser rules of good job printing, that the name on a bill-head or statement is of more importance than the business.

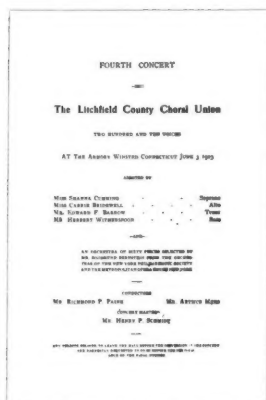
The printing on them is not advertising to the same extent as it is on a letter-head or card.

ZILLA E. CONNELL, New York.—The card is a departure from the ordinary and is very well displayed. Our only exception is the ornament, which is unnecessary from a strictly commercial standpoint, although we appreciate the need of such for artistic reasons.

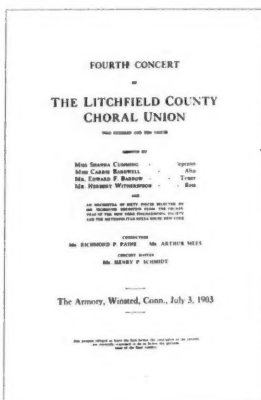
N. W. ANTHONY, Chicago.—The ornament dominates the blotter to an extent that might condemn it as a good advertising design, yet its decorative features compensate for the apparent violation of advertising ethics and makes it an attractive business-bringer.

EDWARD W. STUTES, Spokane, Washington.—The ad. is catchy, but the line "If you want a home" should have been set in lower-case, with a view to greater legibility. Lower-case lines are easier to read than caps., and so, more desirable for use in advertisements.

C. M. BRADFORD, Winsted, Connecticut.—The title-page of the Choral Union program is not very effectively displayed.



No. 3.



No. 4.

Some changes in type-faces and rearrangement would improve it. These we show in the reproduction. With this exception, the book is very satisfactory in composition. (Nos. 3 and 4.)

GUY B. MAY, Dayton, Ohio.—The chart is certainly a "peach," and shows to what queer usages type is sometimes put, and is also a monument to the patience of the man who set it up, we should think. The other samples are set in a quiet and proper way for such work.

E. J. BLISS, New Hampton, Iowa.—The typefounder should be truly thankful for the amount and variety of border and ornament on the blotter, but so much of it overpowers the rather modest type display. The use of a more legible and heavier type-face would also improve it.

H. P. HORNBY, Uvalde, Texas.—In order to avoid a run-together appearance of the words, all cap. lines and especially extended cap. lines require more space between the words. If the thin-spacing was done in order to make the line a certain length, it should have been made a size smaller.

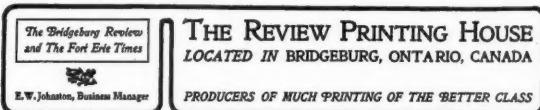
J. W. ROPER, Chicago.—The personal business card is exactly what such a card should be, both in composition and colors. We can say the same of the folders, but the proof envelope is scarcely plain enough. The words "read carefully, etc.," should be somewhat larger and in a more legible type-face.

FRIEND B. LISTER, Salem, Virginia.—The program has a fault common to many of the advertising kind. It is that no distinction is made between the program proper and the surrounding advertisements. Even the first or title-page is a mass of display, with nothing displayed that will attract the eye in

particular. A heavier border around the program part would be one way of correcting the error.

C. A. WHITE, Cattaraugus, New York.—The two panels of the Times heading seem to be out of relation with each other. Perhaps it would look better if the upper one were moved to the left, giving equal margins on top and left-hand side to both. The red rule under the main panel is unnecessary.

E. W. JOHNSTON, JR., Bridgeburg, Ontario.—Printed in green and gold on light-green paper, the design is a good



No. 5.

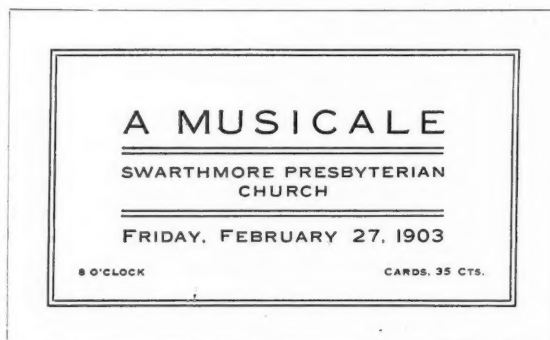
variant from the conventional panel-design. Rules and ornament in gold, the rest in green. The Nelson letter-head is a good example of consistent letter-spacing. (No. 5.)

D. M. BENTON, Macon, Georgia.—Your energies seem to have been directed in the right direction. We especially note the evidence of careful workmanship in the proper joining of rules and mitered corners. The Parmelee bill-head is rather crowded, which could have been avoided by some different arrangement.

S. T. GAY, Raleigh, North Carolina.—A heavier type should be used on the "New South" cover on account of the dark stock. The "Conference" cover is good, although the exact division of the panels makes it rather precise. The "Grand Lodge" cover is pleasing on account of its irregular arrangement.

C. T. SMITH, Towanda, Pennsylvania.—With one or two exceptions, the work is done in the desirable and businesslike way most needful in commercial work—neat, plain and suited to the requirements of the customer's occupation. The Towanda Organ Company is a very well-arranged gothic heading.

ALBERT W. DIPPY, Philadelphia.—We are especially interested in the two specimens of commercial printing shown. They are composed and arranged in exactly the way they



No. 6.

should be, and we reproduce the card as a corrective to some of the printing that does not quite approach the best standard of commercial printing—simplicity. (No. 6.)

D. W. BRYANT, Newport, Arkansas.—Although it is generally best to set a job in a series, if possible, yet occasionally a departure from the rule is the better taste. Change the firm names, the word "incorporated," the two bottom lines in the main panel and the matter in the side panels to some plain type like old style, leaving the two main lines in the text as

*The Good Will Art School
of Carving and Design*

Streator, Illinois

THIRD ANNUAL EXHIBIT

May 15, 1903

OUR MOTTO

*"To Unite Originality with Simplicity
and Strength with Beauty"*



LECTURER:

Frank W. Gunsaulus, D. D.

SUBJECT:

"The Next Step"

A cover page reproduced to show an inappropriate type
border for a title of that description, and reset
and arranged in better style.

Printed at the Inland Printer Technical School.

"Cameo Plate" Paper Furnished by the J. W. Butler Paper Co.



By Olla D. Wheeler

Wonderland

1903

Descriptive of the country
contiguous to the

Northern Pacific Railway

SOME OF THE SPECIAL SUBJECTS
TREATED IN THIS NUMBER ARE:

The Travels of Father Hennepin

The Franciscan Friar, in the Northwest
in the Seventeenth Century

The Mandan Indians of the Upper Missouri River

A Declining Race

Irrigation in the Northwest

Yellowstone National Park

Columbia River, the So Called Oregon,

Well Named the Great River of the West

ILLUSTRATED

Copyright, 1903, by Chas. S. Fee, General Passenger and Ticket Agent
Northern Pacific Railway, St. Paul

A panel title page.

FIFTH CONCERT

The Troy Vocal Society

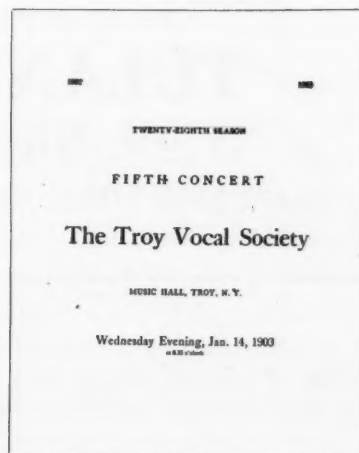
MUSIC HALL, TROY, N. Y.



Twenty-eighth Season
1902-1903

WEDNESDAY EVENING, JANUARY 14, 1903
at 8.15 o'clock

The title page reproduced in lower corner is not well arranged. By transposing and respacing, the main lines are moved nearer the top, where good appearance would place them, making the arrangement more shapely.



☎ PHONE 1646 ☎

PEERLESS BAKERY,
519-527 SORAPARU STREET,

**BEST BREAD
BEST PRICES
QUICK DELIVERY**

**Hotel, Restaurant and Bar Trade
A SPECIALTY**
Phone us your orders

No. 1

Telephone 1646

Peerless Bakery
519-527 SORAPARU STREET

**BEST BREAD
BEST PRICES
QUICK DELIVERY**

Hotel, Restaurant and Bar Trade a Specialty
'Phone us your orders

No. 2

SMOKE.... Phone 2220-22

El Sado
QUEEN of Union Made 5c. Cigar
NOT IN THE TRUST
G. FALK & CO.,
MAKERS
407 DECATUR ST.

No. 3

Smoke
El Sado
Queen of Union-Made
5-cent Cigars.
Not in the Trust.
G. FALK & CO., Makers
407 Decatur St. 'Phone 2220-22

No. 4

WE WIN....

T Friends every day
NOTHING TO BEAT THEM
WE MEAN THE
TULANE
3.50 Shoe
TULANE SHOE STORE, 124 ROYAL ST.
CHARLES A. SHOTT, MANAGER

No. 5

We win friends every day.
Nothing to beat them.
We mean the
TULANE
\$3.50 Shoe
TULANE SHOE STORE
124 ROYAL STREET
CHARLES A. SHOTT, Manager

No. 6

A comparative exhibit of three ads. set in the Inland Printer Technical School. Those on the left follow the style of the reprint copy as closely as our material would permit. The reset ads. on the right show how much more distinction and feature has been attained by a little different treatment and selection of type faces.

they are. This will cause contrast, making the firm name and the business more distinctive. Two colors or some other color than black would improve it.

P. B. TRELING, Bar Harbor, Maine.—The red ornaments are unnecessary and do not help the appearance of the heading. The address and "Printer and Stationer" line should be transposed, avoiding a bottom-heavy appearance. Leave off the periods at either end of the main line and make inside panel same size as outside ones.

PARLEY PROCTOR, Grant's Pass, Oregon.—Periods should not be used as ornamental adjuncts to a display line. The church program is very appropriately printed, with the above exception. The letter-head panel is a very distinctive design, but seems rather bare. One or two more lines of matter would help its appearance.

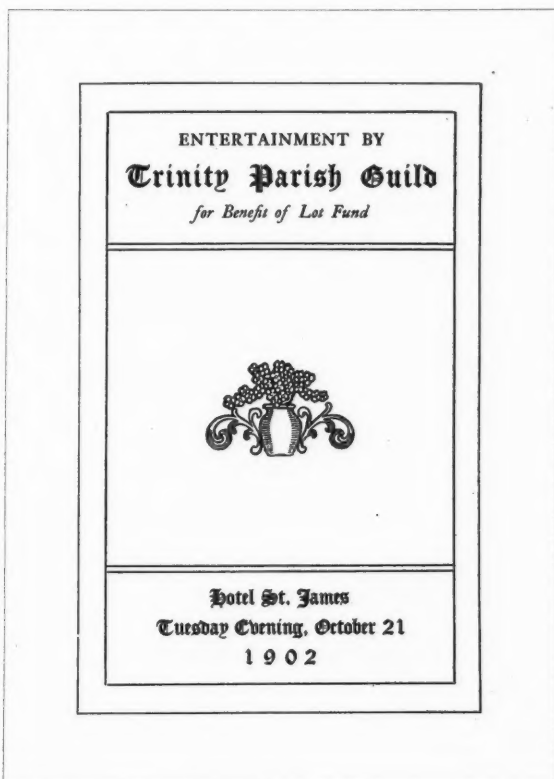
PEORIA PRINTING & STATIONERY COMPANY.—The Kickapoo Club program is arranged and composed in the good style that should characterize all such work. So many programs of this description are spoiled by excessive ornament in the way of type and color that it is refreshing to receive one that fulfills every requirement of good taste.

MELVIN-HOLLIS COMPANY, San Jose, California.—The collection of samples have not in the least fallen away from the

improve the job. The type used in setting the titles on the second page is too large. The name is of equal importance, and the disproportion between them should not be so great.

JOB COMPOSITION INSERT PAGES.—The insert pages accompanying this department are worked on the "Cameo Plate" paper furnished by the J. W. Butler Paper Company. This paper is of a soft texture and is designed for printing half-tones and other work which has been performed on the highly finished and enameled stocks and in which the high gloss has been found objectionable by some. The paper requires a comparatively heavy ink and a liberal amount of it carried on the rollers for the best effects.

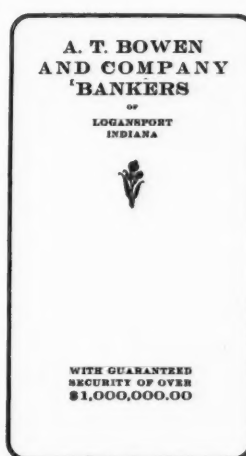
WOODS PRINTERY, Logansport, Indiana.—The position of the matter above the ornament is not in accordance with good arrangement. The page lacks balance on account of its posi-



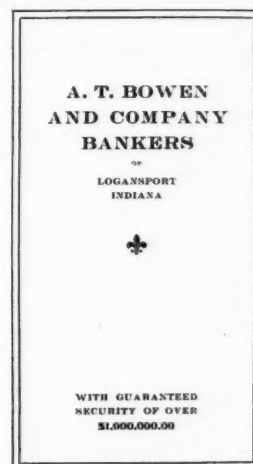
No. 7.

high standard indicated in previous work sent us. The composition is uniformly good and consistent. The latter quality is a condition not always attained by job printers. We show the front page of a program, simple in design, but very satisfactory. (No. 7.)

WILLIAM C. JONES, Winnipeg, Manitoba.—Two or three text letters of varying design should not be used together. If your facilities will not permit the use of a series, put the main line in text and the rest in some plain type, thus getting good contrast. The design is attractive, but fewer type-faces would



No. 8.



No. 9.

tion near the top. Being the larger part, it should be nearer the center than the smaller lines underneath. The resetting illustrates the criticism. (Nos. 8 and 9.)

HOW PRESS, Ruston, Louisiana.—Insufficient contrast is the main fault of the blotter. It should have been set smaller, with more white space between the statements. Put the firm name on top in a panel same as at bottom and set the matter in center a size smaller, thus surrounding it with white and giving more distinction to each part.

THE OPINION PUBLISHING COMPANY, Bradford, Vermont. The heading of the I. O. O. F. circular is unnecessarily elaborated. Simple display lines, not too large, without the ornamental panel would have been entirely sufficient as well as appropriate. The bill-head is attractive and the folders are set in a proper style for the usages designed.

ARTHUR GLEDHILL, Colorado Springs, Colorado.—We have rarely seen a paper that has so much good type display in the department headings and other decorative features that usually come within the province of the artist. Much ingenuity has been shown and the results fully justify the thought and attention that must have been spent on them.

FRANK GINGRICH, New Kamilche, Washington.—When printing on ruled headings, the date line should be printed the width of the ruling above the top line. The dotted rule should line better with the type in the date lines. These are small details, but it is best to have such things right. The card is well-arranged for one having so much matter.

PEERLESS PRINTING COMPANY, Allegheny, Pennsylvania.—The letter-head panel design is interesting, but the flower-pots on either side are not appropriate for a commercial heading, and unnecessary for the artistic perfection of the job. The

border color is rather heavy, and a more agreeable combination would be a light tint of the color used for the rest of the job.

THE KELLETTE PRESS, Northboro', Massachusetts.—On a bill-head some distinction should be made between the display part and the business part of the form. Putting the business

Positively No Express charges allowed. Remit to House only, in Boston or New York Funds

W. M. Farwell & Co.,
MANUFACTURERS OF
TORTOISE SHELL, HORN, AND CELLULOID HAIR GOODS.
HORN DRESSING COMBS A SPECIALTY.

Order No. _____ Northboro', Mass., _____

Shipped via **Sold To** _____

Terms _____

All claims for allowances must be made within five days. Bills not paid when due, subject to slight draft, interest at 6 per cent after maturity.

No. 10.

Positively No Express Charges Allowed Remit to House Only, in Boston or New York Funds

W. M. FARWELL & CO.
MANUFACTURERS OF
TORTOISE SHELL, HORN AND CELLULOID HAIR GOODS
Horn Dressing Combs a Specialty

Order No. _____ Northboro', Mass., _____

Shipped via **Sold to** _____

Terms _____

All claims for allowances must be made within five days. Bills Not Paid when Due Subject to Slight Draft. Interest at 6 per cent after maturity.

No. 11.

part in italics is one way. In the specimen shown the words "sold to" are too large and the entire job could be improved by a little judicious re-spacing. (Nos. 10 and 11.)

D. D. TURNER, Penn Yan, New York.—The sketching out of a prospective piece of jobwork is a very good way sometimes of avoiding some unnecessary and expensive experimenting with type. The cover-design is a very good one, requiring, however, a judicious selection of colors to make it effective on account of the rather intricate arrangement.

GEORGE E. COON, South Orange, New Jersey.—The motto over the name should not be so widely spaced that the connection between the words is not apparent, and the type in the side panels should be of the same series as the rest of the job, instead of an entirely dissimilar text letter. The panel-design is good, but the work would be improved by the criticism above.

A. R. LUDOM, Albion, Nebraska.—The trouble with the outside panels is emptiness. Either increase the size of the type or add more matter. Brown and black is a rather somber combination. Persian orange would make a better contrast. The Beydler letter-head is ingenious in construction, but not an arrangement suited to the best requirements of commercial stationery.

J. C. BLAIR COMPANY, Huntingdon, Pennsylvania.—The type selected for the word "Alfarata" is certainly appropriate, but the arrangement up and down is not good, for the reason that type set vertically can not be read at a glance, a very necessary virtue of all advertising literature. Better to have made the page read the long way and so permit the main line to appear in the normal manner.

F. E. INSCHO, Westfield, Pennsylvania.—The title-page of the Flower program falls somewhat below the standard that should be required in the introductory page of a book. It is very badly displayed and looks more like a very ordinary ad. page. We make this criticism because it is an error in arrangement more than of type selection—of lack of appreciation of the proper requirements for a title-page. We think, however, that the list of officers and the matter at the bottom does not

belong there and should have been on some other page. A title-page should be as short and simple as possible, and all matter not absolutely necessary should be placed somewhere else, both in the interest of correct typography and of the proper fitness of things.

WILLIAM GALER, Long Beach, California.—The Church Directory is not exactly right in the matter of type selection and layout, but probably the limitations of your outfit imposed conditions that could not be avoided. The ads. are set in a heavy, crowded style not consistent with a book of that kind, but better display could have been obtained if the spaces had been two—side by side, top and bottom—instead of as printed.

WILLIAM G. O. THOMPSON, Thorold, Ontario.—The blotters and the commercial work, with the exception of a few errors in spacing, are well displayed. The "Convention" folder is also properly arranged, but the "Annual Statement" display is unnecessarily large and sometimes misplaced. Small caps. are large enough for the words "receipts" and "expenditures," and on the front page the full title should be equally displayed.

GEORGE H. HARRIS, Boise, Idaho.—The letter-head is well arranged and a large amount of matter disposed of effectively. The double rule under the main line should be one-point and,

Oratorical Contest

For Two Gold Medals
By Nine Young Ladies and Gentlemen of the
Boise High School

Thursday Evening,
JUNE 4th, 1903

Columbia Theatre
8:30 O'Clock

Admission 50c

This ticket may be exchanged for a reserved seat at Finney's office, or the Pioneer Book Store.

No. 12.

ORATORICAL CONTEST

for Two Gold Medals

By nine young Ladies and Gentlemen of the Boise High School. Thursday evening, June 4th, 1903. Columbia Theatre, 8:30 o'clock. Admission, 50c.

This ticket may be exchanged for a reserved seat at Finney's Office or the Pioneer Drug Store

No. 13.

if the customer would permit, the manager's name and the matter in the small panel transposed. The name is lost in the space as shown. The card is in a rather haphazard style of composition and we show a more natural way of setting it. (Nos. 12 and 13.)

H. R. WOOD, Ashley, Ohio.—The statement is entirely original, but the type carries such a heavy burden in the way of heavy and excessive rulework that we are afraid the compositor lost sight of the original purpose of the statement

form. It is one of the last things with which any liberties in the way of eccentric arrangement should be taken, common sense demanding that the simplest and plainest type and layout always be used.

WILLIAM H. S. WAGG, Dresden, Ontario.—Errors in spacing and neglect of other little details which help to make perfect printing are evident in the samples shown. There is no reason or necessity for the printing on the Hazlett statement crowding the ruling the way it does. The Voters' List coverpage is in the plain style usual and proper for such work, except the fancy border, for which a plain rule should be substituted. We notice an error in spelling in the extract.

THE ROBINSON PRINTING COMPANY, Winchester, Tennessee.—The commercial headings are all in the usual neat style that is best for such work, except the occasional use of a

centered over the main line and the second line reduced one size would also produce a better effect. The words "publishers of" and "Light and Hope" should not be separated, as shown, and the latter should be quoted in order to show that a title is meant.

C. ELLINGTON, Chehalis, Washington.—There is too much space between the words of the main line of the letter-head. Better have set the matter a pica narrower, putting the unnecessary space that now shows between the words at either end next to the panel rules. This would equalize the space all round the matter inside the panel. Would suggest that on the envelope the upper ornament be left off and the lines below it raised to within two picas from the top of the panel, and the lower ornament centered in the space left.

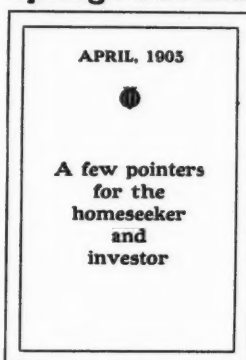
WILL G. ROSS, Attica, Indiana.—With some job fonts are included ornamental variations of some of the capitals. These should only be used as initial or final letters, because they are not plain enough. A border on a card should not be too heavy. It will give a funeral appearance not generally intended, especially if printed in black. As a rule, text letters should not be used on commercial stationery in series, because not very readable in the smaller sizes. Use text for the main line and set the rest in some plain lining letter or old style.

RUSSEL THOMPSON, Boulder, Colorado.—A thorough appreciation of the possibilities in the way of type arrangement and display is shown by the half-sheet announcement cards. Distinction is given to all of them by original and varied treatment. Quotation marks do not always look well at the end of



No. 14.

Girton's Bulletin AND Spring Price List



No. 15.

curved line. We are inclined to think that the Bulletin title-page would be more distinct and readable if the ornamentation, to some extent, had been left off, and the rule also, allowing more room for better display. This same error is evident in the *News-Journal* folder. (Nos. 14 and 15.)

JAMES SHACKLETON, Milburn, New Jersey.—Rearrangement and some elimination would help and improve the leaflet. Set it three picas wider and reset the book title in very much larger type. That is the feature of the job. Change the heavy newspaper dashes into four-em single rule. Leave off the double rule at the bottom and omit the ornaments and other characters used as such. Study of good examples of printing similar to the class of work you wish to produce will be helpful.

J. G. RICE, Philadelphia.—It is not the use of word ornaments so much as their abuse that we condemn. You are correct in your contention that they have their artistic use in occasional jobwork, but so often are they put in the wrong place or on the wrong job that we are inclined to believe they might be classed with the things that "never will be missed." The samples are set in the usual proper style for such work. In the Guild invitation the list of patronesses could have been in smaller type for the sake of contrast.

W. E. BAYER, Berne, Indiana.—For printing on a ruled heading care should be taken that the matter does not print over the ruling. It could have easily been avoided in the present case. The two names on the left should be moved to the right and the panel moved up in their place. The word "The"

FOOT BALL

STATE PREPS
—VERSUS—
UNIVERSITY
(SECOND ELEVEN)

GAMBLE FIELD 15
SATURDAY, NOVEMBER

Kick-Off at 2:30. Admission 25c

DAILY HERALD PRESS

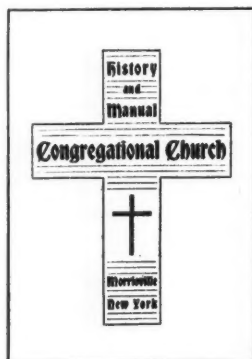
No. 16.

large display lines. It might be well to leave them off sometimes for appearance sake, if the meaning of the line is plain without them. We show a quarter-sheet card that is only one of several attractive designs. (No. 16.)

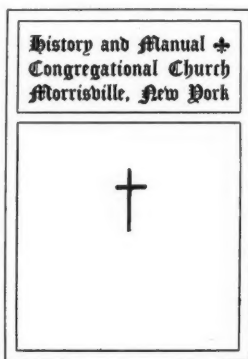
LAWRENCE WIELISPACH, Streator, Ill.—A booklet looks best in one color or in a uniform color scheme throughout. Printing the first page in blue and the rest in brown cheapens

the appearance of the job very much. The envelope is very much overdone, both in color and composition, quite unnecessary for what needs be a very simple bit of printing. Better contrast could be obtained on the Good Will cover by some change in type sizes and arrangement. The border is rather heavy for the type it surrounds, and a plain rule border would be sufficient.

VICTOR L. WHITFORD, Morrisville, New Jersey.—Both designs are attractive, and a choice between them would be simply a matter of taste. The cross design is the most appropriate, but the single-face rules should be taken out and the



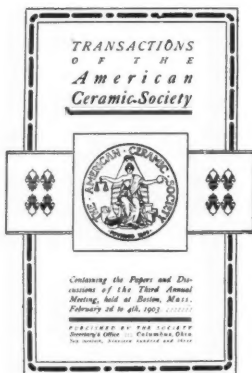
No. 17.



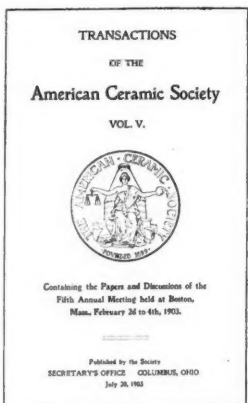
No. 18.

cross enlarged a trifle in order that it will not crowd the type. It is a common error to fix up the rule design first, finding out afterward that it is too small for the best type arrangement. For churchwork simple designs are in the best taste, and elaborate rule design should be avoided. We reproduce your cross cover and a resetting, illustrating the stricture just given. (Nos. 17 and 18.)

F. P. CARPENTER, Columbus, Ohio.—A cover or title page of the printed report of a society should be set plainly and neatly, and your No. 20 is about the way such a title should be composed. No. 19 is very much overwrought in design and



No. 19.



No. 20.

ornament and was very properly rejected. The border, irreverently called the "sausage" border sometimes, should never be used except on an ad., and is especially out of place on a title or cover page. We reproduce the two in order that our readers will understand this criticism. The Ecological cover is faulty for the same reason. A very plain design should have been used for a book with such a subject. (Nos. 19 and 20.)

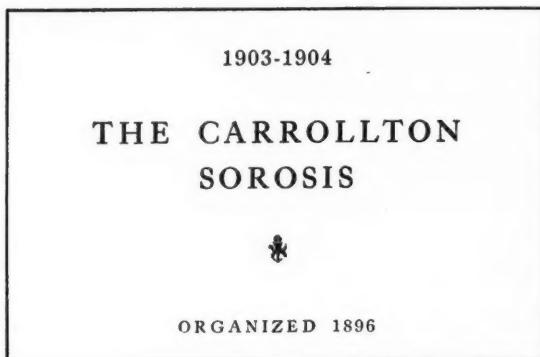
THE INLAND PRINTER TECHNICAL SCHOOL.—The department of instruction in ad. and job composition of the Inland

Printer School is now organized, and it is anticipated that it will be found helpful by printers who are desirous of advancing themselves in the knowledge of decorative printing in all lines, within the scope of the school. It is proposed from time to time to show the work of the students in these columns, beginning with the simpler styles of composition and advancing in progressive stages to the more elaborate forms of displaywork. Booklets, giving full explanation and terms, are now ready and will be forwarded promptly on request.

H. C. HULL, Coshocton, Ohio.—We would suggest two changes in the Broome letter-head. Take out a pica above the panel and put it underneath, above the date line, and change the latter to an italic letter, caps. and lower-case. Otherwise it looks very well. Fewer type-faces on the Sorosis booklet would improve it; especially is the use of two different text-faces undesirable. If the resources of the office would permit,



No. 21.



No. 22.

use one face for all the body matter, including the list of names, and another for the display and headings. The title is overornamented, and we show a resetting more in keeping with the rest of the job. (Nos. 21 and 22.)

PERCY T. PEARCE, San Antonio, Texas.—The National Bank booklet is very well composed throughout. Of course, little variants from the best taste might be noted here and there, but this is true of any bit of printing, especially when as complex as the one under consideration. The ads. are attractive and the title-page, with the single exception of the two ornaments above and below the officers' names, for which a two-em rule should have been used, is very pleasing. The flower-pot on the cover is unnecessary and irrelevant for a job of this kind, and the cover-stock should have been white, instead of mottled, because the printing for a bank must always be neat and dignified.

D. GUSTAFSON, Red Wing, Minnesota.—The envelope corner-card is a harmonious companion design for the letter-head.

The ornament indicated is not an emblem of mourning. It is a garland or festoon of roses, and had its origin as an ornamental design in this way: In the early days it was customary to decorate the houses with garlands on festival occasions, and when, later, stone was employed in place of wood for building, many of the peculiarities of the wooden structure were copied, both construction and ornament, and the festoon among them. The natural garland hung on the wooden house was carved on the stone temple and became an architectural and mural ornament.

AD. COMPOSITION.—The problem presented in the composition of an ad. is widely different from ordinary jobwork. In the latter the compositor is bound more or less by conventional usage, but in the treatment of an ad. he is released from all restriction, except, of course, the observance of all general rules that underlie good typography. Distinction and individuality are two desirable elements in ads., as they very often come into competition one with another, and such treatment of each will benefit all. A number of ads. on a page may either be a confused jumble of type-faces or a series of distinctive designs, each one possessing the individuality that will demand recognition in its turn. Occasionally the more or less intelligent instructions of the advertiser or the wording of the ad. proves a handicap to the best work of the compositor, but very often he can assemble a tasteful ad. in spite of such conditions. It is generally the advertiser's desire to have his ad. dominate on a page and will often furnish striking designs and cuts for that purpose, but it is not desirable in justice to the rest. Let each be made distinctive and each will receive attention. Good taste, ingenuity, judgment and common sense are all necessary factors in this kind of work. The compositor is an interpreter, and upon his proper interpretation depends the value of the ad. The treatment may be as varied as the skill and inventiveness of the compositor or the material in the office will permit, but the ad. should be judged alone by the way it has set forth the salient features of the advertiser's message. It is not possible in one article to attempt to describe or analyze the many styles of ads. appropriate for different advertisers or mediums, and we will only mention one here. It is that style of rapid-fire ad. composition usually found in programs, score cards, etc., the chief object of which is to fill the space with display type, giving little or no attention to any possible chance of feature which the ad. might possess. It should be called the conglomerate style of composition. We show three samples of this kind (see insert), shown on left, set as near the style of printed copy as our type would permit, and the same ads. reset on the right in order to show that it was quite possible to have given them more distinction with the same type and in not any more time. There is no contrast in No. 1, and an attempt has been made in No. 2 to correct the error. In No. 3 the words "smoke El Sado" are the feature of the ad. The rest should be very subordinate. There is no reason why the maker's name should be so large, because the public do not go to the maker for their cigars. No. 4 shows the ad. revised. No. 6 illustrates the value of contrast and a method of attaining it by using a light-face type in conjunction with one or two lines of black face. These strictures may seem trivial, especially applied to this class of advertising, usually considered of doubtful value as a method of publicity, but that is no reason why they should not be set in the very best and attractive style possible, and by so doing the compositor will develop his judgment and taste. These examples were composed in The Inland Printer Technical School, where a large collection of contrasting forms in all departments of advertising is classified and kept on file.

EDITORIAL NOTICE (*in magazine of the near future.*)—Owing to the press of advertising matter, the literary features have been omitted for this month.—*Smart Set.*

PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¾ by 6½, cloth, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. 4¾ by 6½, cloth, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, \$1.50.

"**ONTO.**"—A. G. F., Chicago, asks: "Can the word 'onto' be used correctly?" *Answer.*—There is no such word in a dictionary, and many persons insist that it is not a good word. Demand for its use does not seem to be imperative, but perfect analogy may be found in its support, in the word "into." No one ever thinks of questioning the correctness of "into," and from that point of view at least "onto" seems to be correct. It is a far better word than the unified forms "anyone" and "someone," which some people insist upon using.

"**TASTY.**"—B. M. C., Chicago, makes this request: "Will you please say something as to the propriety of using the word 'tasty'?" *Answer.*—Webster and Worcester define the word, just as they do all the others which they record as good English words, without even saying that it is colloquial. In the Century Dictionary it is said to be colloquial in all uses, which means merely that it is not a literary word, or that it is used in speech, but not much in literature. In the Standard it is called illiterate. The reason for considering the use of the word an impropriety is not apparent. Nothing in etymology forbids or stigmatizes it, and many words exactly analogous

escape objection. It is more in keeping with the best usage to say that results of good taste are tasteful than that they are tasty; but that is not so because of any other good reason than mere conventionality. Any one who chooses to do so may use the word "tasty" without hesitation, and without fear that any other person, except now and then one of the comparatively few precisianists who do not know better, will notice anything wrong in his language.

"MIGHT" OR "MAY"?—A Subscriber, Baltimore, Maryland, writes: "Here are two passages that suggest a question: 'The person who to-day might seem to be a strong candidate might in a week or a month be regarded as improbable of election. As an illustration of this one name may be mentioned.' 'Take care; you might fall.' Would you please tell me which word is the proper one to use in expressing future events—might or may?" *Answer.*—It is right sometimes to use one of these words, and sometimes the other, with reference to the future, although the dictionaries and the grammar text-books say that "may" is in the present and "might" is in the imperfect tense, and do not mention the future. The Century Dictionary says that the imperfect tense designates incomplete or continuous action, or action or condition conceived as in process when something else takes place. This is the case in the contingency named in the first quotation, the possible future occurrence being conceived as in process at the time thought of, just as well when that time is still to come as at any other time. In the second sentence of this quotation the reference is evidently to the time of speaking, and the thought is not of a contingency or possibility, but of something permissible, therefore something that may (not might) be done. "You might fall" is correct.

SOME CRITICISM.—The writer of the following letter may not have intended it for publication, but did not say so, so here it is:

"I notice a disposition on your part to resent any suggestion that THE INLAND PRINTER is not faultlessly grammatical and perfect typographically. From any standpoint, this is a poor stand to take, for it prevents the attainment of that perfection which THE INLAND covets and ought to possess more and more. When work is done with a degree of precision away above the average, the inclination in our day and generation is to rest there and assume that this exceptional attainment is perfection. Of course, it is not perfection in most cases, and improvement will result when the fact is realized.

"THE INLAND PRINTER has errors of every kind in each issue. I have marveled that many so easily elude the watchfulness of the readers. Just to indicate how they do get away, I inclose herewith a somewhat extended list of lapses collected by going through the pages of the July number in a general way. Some of them may be considered technical, but I think that a man aiming for perfection will concede that it would be an improvement if such things should be conspicuous by absence hereafter. Personally I should like to see THE INLAND better read—as it claims to stand and does stand in the van of typographical journals. A whole month is given to the making of each number, and there is no reason why it should not come forth as free from bad lapses as the average monthly magazine. Requesting your coöperation in the direction of better English and fewer typographical errors throughout THE INLAND PRINTER, believe me to be very respectfully yours."

Answer.—This correspondent seems to have an impression that the editor of this department has something to do with the proofreading, if not with the editing, of the whole magazine. If he and others think that, it may be well to state that he has no connection with anything but his own small part of it. Even his repetition of strong censure of what he considers one of the worst errors in spelling that could be persisted in has not brought about its correction. He has never been and

is not conscious of any such disposition as the one said to have been noticed. Of course THE INLAND PRINTER has errors, but it also does (please consider this a most positive assertion) "come forth as free from bad lapses as the average monthly magazine"—nay, much freer than the average. Our correspondent quotes some sentences containing words that he would change. We have not space for reproduction of all these sentences, but one is this, from the department editor's own article: "It was this same dictionary that was said to have been brought," etc. He would have this altered to "It is said that this same dictionary was brought." But the obstinate disposition must here assert itself. The alteration would be a change of sense, and result in saying something not intended, and not true. One of the "errors" noted is a mention of narrow matter, where it is said that narrow measure is meant; but the editor is still ignorant enough to think that he meant what he wrote, and that one of the nouns is as good as the other. Another of the notes is this howl about something which the correspondent calls "English on stilts": "'and it almost never can be really necessary in such cases,' should be 'and it is seldom necessary in such cases.' One of the surest signs that a writer is not well acquainted with his mother tongue is this habit of stringing words needlessly together to express a most commonplace thought. Of what use are such extra long stilts in such a case? What good is possibly accomplished by such verbosity? Does anything result therefrom except the filling of space? Style is to be commended in writing English; but was ever a style praiseworthy or copied because it possessed such features as the one here presented—features that are repeated month after month in the same department? 'Shoot the adjectives' and the long-drawn-out auxiliaries!" At least one of the expressions censured is quoted from a letter to the editor of a department. Would the correspondent demand that the editors instruct everybody in English composition? We thank him sincerely for his interest and his suggestions, but can not promise that the "perfection" indicated in his letter will ever be attained.

COLOR IN THE GRAPHIC ARTS.*

FIFTH PAPER.

AMONG the extraordinarily large number of red lakes, we will consider first one of animal origin, "carmine lake." The coloring principle in carmine is cochineal. This consists of the dried bodies of the female cochineal insect, or cochineal plant louse (*coccus cacti*). These insects live upon a certain species of cactus, large plantations of which are cultivated for the purpose of raising these little animals. By systematic breeding, two generations of the female are produced and used yearly. The winged, gnat-like males live only about two months. The insects of the second breeding are less valuable than the first; they are called "granilla." Some of these are kept alive to put out upon the plants the next year. After collection, the insects are killed by boiling water or hot steam and dried in the sun or in ovens. The latter method gives the better, silver-gray cochineal; a natural white dust clings to this, which is lost by drying in the sun. The former process gives the black cochineal. The cochineal insects are raised in Mexico, Guatemala, Honduras, Spain, Algiers, Teneriffe and Malta.

The marketable article shows the shriveled oval bodies, concave above, convex beneath, marked by parallel cross-sections. These can easily be rubbed into a dark-red powder. If thrown into water, they expand into oval, roundish bodies, about two millimeters in length, in which the animal structure can be plainly seen; the coloring matter contained in them in the form of little balls is given off and colors the water a beautiful red.

* Translated from *Allgem. Anzeiger für Druckereien*, for THE INLAND PRINTER.

This coloring matter, according to late investigations, amounts to ten per cent of the substance of the insect; older analyses, which give it at fifty per cent, are probably unreliable. Accurate knowledge of its chemical composition is lacking. It is supposed to be an acid, because it combines with bases to form salts. It would lead us too far from our subject to consider here the various preparations of cochineal. One only shall be mentioned, the ammoniacal cochineal, which is the finest and best. It is in sheet form or in a paste, and is obtained by treating the insect bodies with ammonia, filtering, evaporating, etc. The purified cochineal found upon the market as genuine carmine is used in painting as an oil or water-color, for coloring confectionery, printing textile materials and in the manufacture of red ink.

Cochineal has been used from very ancient times for coloring purposes. Before its nature was accurately known, and before it was systematically produced by the breeding of the plant lice, it was supposed to be the seeds of the plant. In 1630 Drebbel and Glauber began to study this interesting dyestuff; but as before said, no one has yet succeeded in making an accurate analysis of it.

Carmine was formerly used directly as a color in the graphic arts; but, since it is soluble in water, it seems by its nature little adapted to lithography; for book-printing it certainly gives a splendid, rich and pure red, which can be obtained in no other way. This carmine was prepared by letting the red cochineal solution clear and separate from the sediment; then, to extract the pure dyestuff from this aqueous solution, alum and other salts were added, and after letting it stand some time the precipitated dyestuff could be collected. But at the present time we scarcely think of employing this product. The carmine of today is prepared after the fashion of the coal-tar lakes, by mixing the aqueous alkaline decoctions of cochineal with alum or aluminum hydrate, and causing precipitation through the agency of potassium carbonate. In this way bright red lakes are obtained, while an admixture of tin salt (stannous chlorid) gives a purple tone to the color. Pure carmine lakes have very little covering power, but are most beautiful glazing colors. They are varnishproof and last well in the light, although not absolutely fast. The quality of solubility in water remains to a certain degree with some kinds even of the lakes, so that they must be used with care in lithography on account of their tendency to "run." In general, the genuine carmine lakes are supplanted by the coal-tar lakes, the more so since the latter are considerably cheaper. Under the name "prinking lakes" were formerly understood the scarlet shades obtained by adding cinnabar to carmine lakes. By the addition of lampblack to carmine lake, we can produce brown lake.

Among the other red dyes of animal origin, kermes (kermes grains, kermes berries) and lac-dye are of interest. The former is also the dried body of a species of plant louse native to southern France, Spain and Africa, and was formerly supposed to be of vegetable origin. The latter is the resin of pinelike trees of the East Indies, dried in with little animal



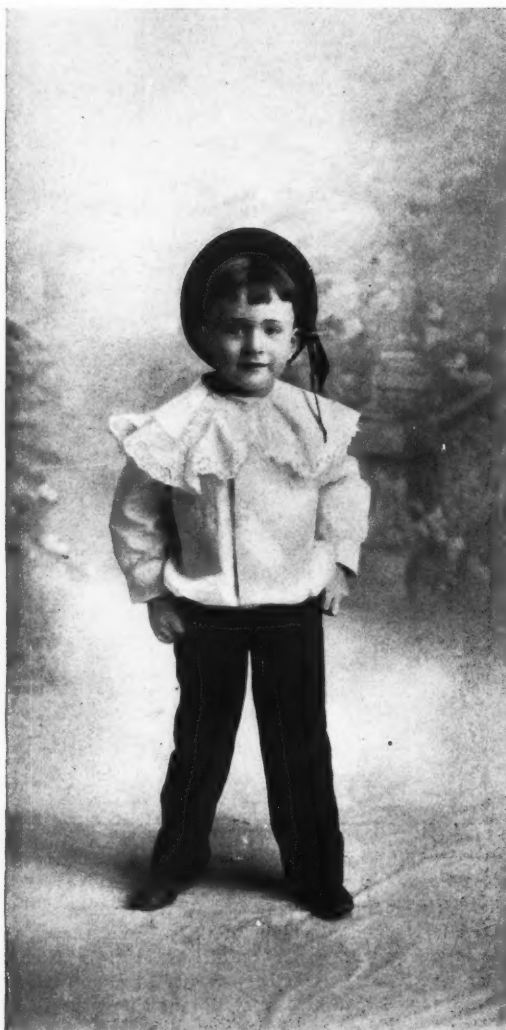
Photo by G. H. Meek, Fostoria, Ohio.

QUIETUDE.

bodies. The young plant lice feed on the exuding milky sap of these trees and are finally imbedded in the substance, which flows in great quantities. The material comes upon the market as "stick lac," with the dark-red lumps of resin still adhering to the branches, or as "grain-lac," when the resin has been knocked off and broken up. The dyestuff contained in the animal bodies is extracted with water; the special methods of preparation do not interest us, since these colors, which are chemically similar to cochineal, are inferior to it in beauty, and are of no consequence for graphic purposes.

Very important lakes are furnished by the vegetable kingdom, and among these madder is first to be mentioned. The genuine madder is the dried and pulverized root of the madder plant, which was formerly cultivated in great abundance in Smyrna and Cyprus, also in Holland, Alsatia, at Avignon in France, and in Silesia. Its present cultivation is confined to a small area. The Turkish or Levantine madder, called lizari or alizari, is the best variety; the French comes next to it. The root of this plant contains various dyestuffs, which are developed by fermentation, so that its value increases with age. According to the other ingredients used in the coloring

process, shades from black to violet, and from red to the palest pink, can be produced. The most important dyestuffs which are extracted from madder are alizarine and purpurine, which are separated from an aqueous solution of fresh roots. These two dyestuffs, treated in the same way with the same ingredients—mordants, so-called—give differently colored lakes, and are therefore used separately in dyeing. A powerful dye, five or six times stronger than the ordinary product of the aqueous extraction, bears the name "garancine." Madder was known to the ancients, and principally used in coloring textile



A NATIVE SON OF THE GOLDEN WEST.

The four-year-old son of Mr. Nolan Davis, manager printing and binding, department Democrat Publishing Company, Fresno, California.

materials. Dioscorides and Pliny describe the use of this plant, and in the capitularies of Charlemagne it is recommended for cultivation under the name "Marentia." About 1760 the cultivation of madder was introduced into a large area around Avignon, in France, and given special aid by the government; it is said that the adoption of red trousers for the French soldiers was one of the later results of this.

In the investigation of the madder dyestuff it was found by Liebermann and Gräbe that if alizari is treated, at a high temperature, with zinc dust, or zinc powder, anthracene is

obtained; and in 1868 these investigators made the highly important discovery of the way in which, vice versa, alizarin can be obtained from anthracene. This discovery was of the greater significance to the chemistry of color, since it was the first time that any natural vegetable dyestuff had been produced by artificial, synthetic methods. With it began a new epoch, which was, to be sure, inaugurated by the almost entire destruction of the flourishing industry of madder cultivation. Anthracene is obtained from anthracite coal, and is one constituent of coal tar, a by-product of the distillation of anthracite coal in the manufacture of illuminating gas. Since coal tar, which has been already mentioned as a troublesome waste product, has become of so much importance for the manufacture of colors, it has also been collected from the blast furnaces of iron-works. This use for its waste products has become an exceedingly important factor in the illuminating-gas industry and a material aid in its competition with the electric light. On the other hand, the cheap manufacture of madder lakes, artificially, is rendered possible by the fact that the raw material is a waste product. If illumination by gas should be superseded by the electric light, or the time come when the earth's supply of anthracite coal is exhausted, it is not impossible that the culture of madder could resume its old proportions, unless in the meantime human ingenuity should succeed in producing in some other way and from other materials colors of equal beauty and utility. The natural and the artificial alizarin are chemically identical, and the conspicuous value of the lakes produced from them lies in the fact that these are extraordinarily fast to air, light and varnish. Similarly, as the coloring principle of the natural madder is not one single one, but gives a mixture of shades, so also the artificial alizarin is produced as alizarin red, orange, garnet, brown and blue. Alizarin comes upon the market in the form of a watery yellow paste, and the greater part of it is used in the dyehouses for textile materials in the dyeing of Turkey red. A small part is worked into lakes for painting and for graphic purposes. The production of these lakes, in which, by means of the addition of "turkey red oil," the color is brought out of the alizarin by boiling and precipitated by the use of soda or aluminum hydrate as a base, is quite complicated, since very small quantities of foreign salts, which may be present as trifling impurities in the raw material, may affect the shade of the color.

So it is that through very small additions of tin or iron salts, acetate of lime, phosphate of soda, or other ingredients, the various shades of madder lake are produced. The gradations of color are determined by the choice of different varieties of alizarin and the quantitative relation of the dyestuff to the base, as well as by the manner of precipitation. It may be seen from this that to produce precisely the same shade at different times requires painfully exact and careful labor with absolutely similar raw material.

For the graphic arts the red madder lakes (laque de Garance, madder lake), which unite with excellent printing capacity and insolubility in water the already mentioned fast qualities, are of most conspicuous value. They have almost entirely superseded the carmine lakes, and, next to cinnabar, are the most important red colors. The price of pure madder lakes is considerably higher, but their richness compensates for this. The purity of a madder lake is not easily determined without chemical analysis.

(To be continued.)

ABRAHAM LINCOLN always had supreme confidence in the common people. He credited them with common sense, for it is not extraordinary, or erratic, or Napoleonic, or wizard sense that wins in business. It is steady, persistent, energetic application of common-sense methods which raise one in the world of trade.—*Printers' Ink.*



No. 1



No. 2



No. 3



No. 4

Vignetted Wash Drawings by W. W. Colby, Chicago, Ill. Copyrighted, 1903, by The Inland Printer Co.

Showing incorrect and correct make-ready.



No. 5



No. 6

Vignetted Wash Drawings by W. W. Colby, Chicago, Ill. Copyrighted, 1903, by The Inland Printer Co.

Showing incorrect and correct make-ready.



Photo by Thomas Kent, Kirkwall, Scotland.

"SOFTLY FALLS THE EVENTIDE"

Printed at the Inland Printer Technical School.

"Cameo Plate" Paper Furnished by the J. W. Butler Paper Co

PRESSROOM QUERIES and ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of *The Inland Printer*, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer Company*.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

PRESSWORK INSERT.—The insert which appears in this department is designed to exemplify a portion of the classwork of *The Inland Printer Technical School* and the results obtainable on the special mat stock of which the "Cameo Plate" furnished by the J. W. Butler Paper Company is an example. These papers require a specially strong short ink, with a carefully prepared hard make-ready. Cut No. 1 shows a defective underlay and Nos. 3 and 5 defective overlays. Nos. 2, 4 and 6 show the cuts with more acceptable treatment. The explanatory booklet of the school will be furnished on request.

RELATIVE TO AN OLD PRESS.—We are indebted to Mr. Will S. Menamin, of Chicago, Illinois, for the following information relative to inquiry of Mr. George W. Martin, secretary of the Kansas Historical Society, Topeka, Kansas, published in the July issue of this journal: "DEAR SIR,—Referring to article in *JULY PRINTER*, I would say that Messrs. R. Hoe & Co. manufactured a hand press the bed of which lifted to make impression, and it was generally known as the 'Foster' hand press. These presses have been sold as secondhand machines by Chicago typefoundries up to 1893 or 1894, or perhaps later. The Messrs. R. Hoe & Co. no doubt can give you a picture of such a press."

A NEW EXTENSION GAUGE will shortly be placed on the market, writes C. S. A., of Ottumwa, Iowa; the inventor is Mr. Martin C. Arthur. The correspondent says: "With the old pin, if you had a sheet bigger than the width of your platen, you would make the form all ready and then use your extension gauge pins. Perhaps you might get them into position so they would register; but should you not, and have to fix them so that they would, you would have to take out your extension tongue and 'monkey' away with it a while, and even then you might not get it right. From what I have seen of the new extension gauge, you can set it just wherever you want, and set it so that the register will be absolute. The new gauge is almost on the same plan as the cylinder-press guides, except that instead of having the milled screw in the end, it has a

small one on top, and does not get in the way of the form; a turn of the screw will lower or raise the extension pin either way." *Answer.*—We shall be pleased to examine this new extension gauge when ready for the market.

ARRANGEMENT OF WORKING COLORS FOR BEST RESULT.—B. & R., of Milwaukee, Wisconsin, say: "We have a fine color job to lithograph—a tropical scene, with green parrots. We have two blues, two reds and a yellow. Now, to obtain best results as to green, how would you advise to run colors, namely, yellow, red and green, or light blue, yellow, red and green? What, in your estimation, is best. Answer in Pressroom Department." *Answer.*—Much would depend upon the way the drawing of the subject is laid out and the colors disposed of on the several stones. Superposition of colors from general schemes is at times essential, because of some special individuality in the drawing and the whim of the artist in the truing of the intermediaries. If a green is to be produced independent of a combination of yellow and blue, by two printings, as is usual, then the color scheme might be changed to light blue, yellow, reds and green. Personally, we prefer a disposition of the colors in this consecutive order for a pleasing and natural tropical picture, provided the color values are properly distributed on the several stones, namely, yellow, light blue, light red, red and blue. Of course, the manipulation of the hues and related colors have much to do with the artistic finish of the subject.

ASKS A COUPLE OF QUESTIONS.—L. W. P., of Atlanta, Georgia, asks the following questions: (1) Is it advisable to run envelopes open on ordinary typework? I find a great many do so here. While it saves time in make-ready, it loses on the whole. (2) I often want to make inks more glossy and have used copal varnish and magnesia with fair results. Will you kindly give me some information on the subject? *Answer.* (1) It is not a good plan to print on envelopes from type forms—electros are more durable and should be used when time and price will permit. Fairly soft tympan should always be employed when printing on envelopes—one of the patent blankets is an excellent article for such purposes, as it does not crush the face of type when placed in the tympaning, rubber face up. (2) Gloss varnish, for use in inks, may be purchased from any reputable ink concern; it comes about as cheap in price as good copal varnish, and is better for the purpose intended. If copal varnish is to be mixed with ink, it will produce a better luster if the magnesia is omitted—magnesia helps to deaden the gloss. A few drops of old boiled linseed oil or refined coach varnish may advantageously be used with the copal varnish when ready to go on with the presswork. The press must not be allowed to stand idle, because the ink will speedily dry up on the rollers if it does.

MAKING A NICE DRAB TINT FOR A LETTER-HEAD.—W. B., a pressman admirer, of Logansport, Indiana, has sent us two samples of a letter-head, showing a nice clean-looking tint as a background to the lettering. He writes as follows: "The sheet on which this is written, as well as the sheet enclosed, are specimens of work on which I would like to have your criticism. The tint was printed on a Miehle two-revolution press, and the type matter on a Chandler & Price jobber. I mixed the colors myself (or color, rather, as I used the same color on both forms). I used the primary colors, red, yellow and blue, to produce the result shown. Tell me what they lack, if anything. I have been reading your column for over ten years, and it is still the first thing I turn to when I get my *INLAND PRINTER*. I find the journal a valuable help in the pressroom." *Answer.*—The presswork shown on the letter-heading is quite neat, and the combination coloring of tint and type matter harmonious and effective; but we do not approve of the typographical arrangement of the type lines, for instance the words "Wholesale and Retail Dealers in Lime, Cement, Coal, Flour, Feed, Etc.," should have been brought closer

together in the two lines represented, so that these fit more in the center of the main panel of the tint. This criticism applies only to this case of bad arrangement. An easier way to make a similar tint to the one shown in your work may be to use white ink, a small piece of good black and a little lemon yellow. We appreciate your kind compliment.

BLACK INK DOES NOT STICK ON GLAZED PAPER.—H. Bros., of Stockport, England, have sent us a sample of a trade-mark cut printed on extra quality of high-glazed white paper which shows weakness in the ink. They write: "Could you please give in your useful column in *THE INLAND PRINTER* the reason of the ink not sticking properly on the glazed paper enclosed? Also, what substance could we add to the ink to make it stick? We have found copal or oak varnish the best up to now; but even that is not satisfactory." *Answer.*—To begin, we believe the ink is too poor in quality and not suited for the kind of work before us. Then the impression might be a little stronger and the engraving made ready more uniformly, all of which would help the better execution of the printing. Copal—a little—is good, and should help to make good ink stick fast on any kind of glazed paper. We suggest that you get a firm-bodied ink, short in "tack," and add a few drops of copal or dammar varnish to it just before going on with the printing. If you will keep on hand a mixture of half clear dammar varnish and half of old boiled linseed oil and add a little of this to inks to be printed on coated or enameled stock, you will find the suggestion valuable.

WANTS TO KNOW HOW TO MAKE WHITE INK PRINT WHITE. G. A. C., of Ionia, Michigan, writes as follows regarding printing with white ink: "Will you inform me through 'Pressroom Queries and Answers' of *THE INLAND PRINTER* how to make white ink print, such as is used on cover-stock and tinted stationery, and what grade to use. I have—fine body white at \$1.50 per pound, list, and have repeatedly tried to print with it on a C. & P. Gordon press, but have only succeeded in making the type matter look greasy. Took particular pains each time in cleaning press, and rollers were in good condition." *Answer.*—There should not be any difficulty in getting good white ink at the price stated. Write to any of the ink-makers advertising in this journal and in doing so ask for "cover-paper white." In working with white cover-paper ink, it is advisable to carry as much color as the face of the form will permit and not fill up; but when running the printed sheets a *second time* (and this is essential to secure the best results), it is wise to run the color a trifle scant on the work the first time through the press, and, after that has properly set, carry the last printing as full of ink as the matter will stand and not spoil the lettering. To be successful with the second printing, the greatest care is necessary in feeding in the sheets of stock in order that accurate register may be secured, otherwise the presswork will be most disappointing in appearance.

"NEW THINGS FOR THE PRESSROOM."—This is the title of a neatly printed and interesting catalogue, issued by the Tymphalyn Company, 246 Summer street, Boston, Massachusetts. It is a suggestive little work which should be in the hands of every printer. The catalogue illustrates the uses of Tymphalyn; the Malley patent iron block, a device which does away with other kinds of blocks and locking-up furniture; it is about three-quarters of an inch in thickness and filled with innumerable holes for catches with which to adjust electros to accurate register. All kinds and sizes of plates may be fastened upon this iron block, as the catches can be placed at any angle, while the adjustment of the cam, which comes above the catch, is equal to the distance between the holes, so that a plate can be placed in any position on the block. The block is faced with parallel lines running both ways, equal to picas, to act as a guide for the adjustment of the plate—the distance between each line on the cam represents an adjustment equal to the

thickness of a thin cardboard. This block is especially adapted for tri-color, map printing, etc., for accurate register. A patent bearer gauge or type-high gauge, for testing printing height, is also illustrated; also a very handy tool, known as a vignetted-edge tool, which cuts away the extreme edges of electroplates without in the least injuring the engraved plates or making a pattern on the face of the plate where the tool is used. There is also shown prints of a patent make-ready knife; steel straight-edge; hammer, punches and file, for assisting in bringing down vignetted edges from the back of the plate, thereby making the edge so that the rollers will not touch it; a make-ready pencil containing a quality of lead suitable for marking out overlays. Last, but not least, is a kit representing a neat case, with Yale lock, which contains a kit of tools that should be owned by every pressman—certainly by every foreman of a pressroom.

A LARGE BOUQUET OF LOVELY SPECIMENS OF PRESSWORK.—A. K., a young pressman of Philadelphia, Pennsylvania, has favored us with a large package of the most exquisitely printed examples of presswork and coloring it has been our good fortune to examine for years past. The package contained between thirty-five and forty specimens, running in size from 3 by 6 inches to 11 by 14, and printed in one, two, three and more colors—and such ravishing colors! Our artistic young friend writes as follows: "Being an interested reader of your journal, I send you by mail a few samples of presswork that I have done from time to time. I am young and modest, and have had, perhaps, little chance when starting at the beginning of my trade career to get a right hold at the 'bottom' of it, as it may be termed. I am pleased to say, however, that about a year and a half ago I took to *THE INLAND PRINTER* and read it carefully and studied up the illustrations—a thing which was rather puzzling at first, but gradually I became acquainted with it, and besides found it a very interesting study. I have had different journals on printing, but none of them contained the amount of knowledge that it gives and in such a way, too, as that everybody can understand what is written. I would like to have you criticize the samples I have sent to you; most of them have been run on Universal presses and printed with my own combinations of colors. Kindly express your opinion on my half-tones; whether they could have been brought out any better by more overlaying, especially the half-tone cut of the tree." *Answer.*—Where every specimen bears the mark of care, taste and artistic finish, it is hard to single out any one as excelling the other, all things being considered. Your work bears a charm unusual to the productions of the general pressroom; besides, there is dash and boldness of effect, where this is permissible, in many of the specimens that we may look for in vain from somewhat older pressmen. Perhaps we might find isolated instances of defect in minor details, such as in portraiture illustration; but these defects may occur from poor plates as well as from anything else. A few of the art color pieces are so charmingly executed that we have decided to put them in appropriate frames. Referring to the print of the tree, in half-tone steel-plate blue-black, we unhesitatingly pronounce it a masterpiece, and candidly admit that we have never seen better presswork. Your treatment of this picture covers every requirement essential to the production of the highest art in half-tone printing. We shall always be pleased to hear from you, for we look upon you as one of the rising luminaries of high-class presswork.

DOING CATALOGUE WORK ON FLAT-BED WEB-PERFECTING NEWS PRESS.—H. J. H., of Rose Hill, New York, says: "I have been a reader of *THE INLAND PRINTER* for some time, and have read in the columns of 'Pressroom Queries' lots of information which would be of great value to the cylinder and platen pressman. I am running a flat-bed web-perfecting newspaper press on catalogue work. I have a little trouble (which you will see in the catalogue I have mailed you) with

a little slur, which is caused from offset. I would like to know if there is a tympan which the ink will not stick to, or is there any preparation that can be put on the tympan to prevent this. I am using a hard packing with felt blanket on the outside, and over the felt blanket I use an oilcloth tympan. Can you recommend a packing and tympan that will improve this grade of work? We are using an 8½-cents-a-pound news ink. Do you think a higher grade of ink would improve the work on this grade of paper?" *Answer.*—We regret to say that the printed sheet has not been received by the writer. In "Presswork," on pages 61, 63 and 66, we find the following: "Suitable tympan for printing rough cover and similar papers may be made either hard, medium or soft. Usually book or news paper is employed for building and make-ready. If a thick elastic blanket of 'baby' rubber is used over the make-ready, with a manila drawsheet over it, a quick and efficient result may be obtained. A slight indentation in the stock, after printing, may be apparent, but that should not be of serious consideration where solidity of color is an object." "*Packing with Rubber and Paper.*"—For regular newspaper work, where the editions are not very large, tympan made up of a medium thick rubber blanket (preferably a patent blanket), several thicknesses of soft paper and a muslin covering, over which has been shrunk a manila sheet, and then oiled, will be found very desirable and efficient; a beautiful piece of presswork can be turned out with this cylinder outfit." "Baby rubber makes a smooth and slightly elastic blanket basis for printing on rough or irregular surfaced papers or cardboard, because of its gentle resiliency. It is made about as thick as a three-ply cardboard, and when covered over with a few sheets of hard paper, does not cause perceptible indentation on printed work." Baby rubber may be obtained from any concern dealing in rubber goods. The prevention of offset is a serious problem when a printing-press is not properly equipped to prevent it. "Shifting" muslin tympan, oil fountains with plush and composition rollers, and changeable sheets of oiled manila paper are now employed on book and fast web printing presses to almost thoroughly prevent offset. In your case, the press named should have one or the other of the attachments mentioned. In case this can not be obtained by you and the catalogue forms do not contain large or solid engravings, we recommend the use of fine *unbleached* muslin as a topsheet on the cylinder, this to be slightly shifted from its position every five thousand impressions, thereby getting a new facing on the muslin. The oilcloth tympan in use by you tends to collect the fresh ink from the back of the printed sheet at each impression and thereby soon becomes very "smutty," requiring frequent cleaning off. As a substitute for the oilcloth sheet, we suggest the use of the oiled manila sheet, because it will longer resist the absorption of the ink from the printed sheet. A mixture of crude petroleum and thin lubricating oil, about even quantities of each, rubbed over the top tympan sheet, will be found economical and advantageous. A more pleasant mixture for the same purpose may be made of one-third glycerin to two-thirds refined coal oil or petroleum.

EXPERIENCES DIFFICULTY IN MAKING READY HALF-TONES.—E. A. S., of Boston, Massachusetts, writes: "Will you be good enough to give me a few points in regard to proper treatment of making ready on forms of half-tones. I find that I am troubled with a certain amount of brokenness in portions of high light and medium shades, usually on pulling a second sheet. I first make cut overlays and place them on cylinder, making sure that everything is equal in height in the form. I pull a sheet for first overlay, then trace up solids and mediums for strong folio. This sheet I hang up on the cylinder and cover it with a manila draw-sheet. The next sheet pulled, fit for working on, I usually find somewhat broken in places, as far as high lights and mediums are concerned. I trace solids and mediums again with ordinary tissue, and ring up on the

face of the same sheet two or three rings, or as much as I may judge it may need—from center outward—to overcome brokenness, the latter to be patched with extra thin tissue on face, and then hang this up. This accomplished, the next sheet is fair, probably needing patching in odd broken places. I would like to know if my way is just right, or can I improve; if so, criticize. I have seen pressmen who have made cut overlays for fine work and never trace, but ring up—working on the light side all the time; then others who trace up and are never troubled with brokenness, and never require to ring up. Where is the advantage? Of course, I understand the more the solids and next heavier shades are built up that the result is 'bear off' on the lighter portions. I am disposed to imitate the finest of trade work to the best of my ability. Perhaps there is a shorter and more businesslike method of working. The trouble with too much ringing up to overcome brokenness is that I possibly lose the artistic sharp contrast in the picture." *Answer.*—It is evident that you do not lack in patience, but you expend too much time in tracing up the tones and use at least one sheet too many as "ring-ups." We can not understand why you find it obligatory to follow the method outlined by you, if it is not to evade cutting out overlays, as is done in the accepted manner. No wonder you do not succeed in getting artistic and sharp presswork, for you employ too many sheets and far too many patches on these to get hard and uniform pressure suited to the different tones in illustrations. In fact, you build up a resilient cushion of thin paper, which, while it eventually touches all portions of the face of the engraving, has not the necessary solidity to impress the strong portions on the paper when the impression is taken. Your treatment is far too laborious and delicate. After the form has been leveled up for make-ready, a sheet should be pulled, and the apparent defects traced up with a soft pencil, and the proper thickness of paper used to equalize these to the printing touch of the cylinder. Take an impression on the cylinder. Hang up this sheet accurately over the print shown on the cylinder; then cover that with a medium thick book or manila sheet, which must be made taut; after which take an impression on it, then run through about three thicknesses of paper singly, using enough loose sheets under same to make the impression clear and plain for cutting out the different thicknesses applicable to the illustration. After cutting the portions needed, paste them together, using paste sparingly, so as to avoid puckering the different portions as they are laid on. After the overlay has been completed, it should be stuck up over the print on the cylinder. Run through one or two sheets, and note on one of these any defects apparent, after doing which the "spotting-up" of defects may be done on the make-ready sheet now fastened to the cylinder, or the last sheet may be used for holding on the "spotted-up" parts and fastened to the cylinder over the previous tympan make-ready sheet. This is finally covered with a manila one. We have seen both methods of make-ready stated by you, but believe in the cut-out overlay one as superior to all others. Get a copy of "Presswork," if you have not already purchased one; then read up on tympan, underlays and overlays.

WHEN IT COSTS TOO MUCH.

Newspaper advertising costs you too much when you try it to-day and stop it to-morrow, says the Tampa (Fla.) *Tribune*. So would clerks cost you too much if you hired them for a day now and then. Same with delivery wagons. The wheels of your business must never stop; and the whole machinery is out of gear unless the big advertising wheel is always turning.

Your advertising works all the time and charges no overtime scale.—*Class Advertising.*



Photo by Thomas Kent, Kirkwall, Scotland.

AN OLD-FASHIONED ORKNEY KITCHEN.

PROCEEDINGS IN BRIEF OF THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

REPORTED BY W. B. PRESCOTT.

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| Number of delegates..... | 244 |
| Number of unions represented..... | 186 |
| Propositions referred to committees..... | 176 |
| Cost to the International Typographical Union (estimated)..... | \$ 3,000 |
| Cost of entertainment (estimated)..... | 7,000 |
| Cost to local unions for delegates' expenses, per diem allowances, etc. (estimated)..... | 22,000 |
| Number of hours in session..... | 30 |

THE attendance of visitors and delegates at the forty-ninth session of the International Typographical Union so far exceeded that at any of its predecessors that when Chairman Whitehead called for order he appeared before the largest gathering of its kind ever held. Among those who took part in the preliminaries were Hon. H. B. F. Macfarland, president of the Board of Commissioners of the District of Columbia, who spoke for the citizens of the District, and Hon. Willis L. Moore, Chief of the Weather Bureau. Mr. Moore is an old-time printer and his address aroused much enthusiasm, during the course of which he said: "I love my country, and I believe no one can be a good union man who is not a patriotic citizen of the greatest of all unions—the union of these United States. And I believe that there is no power that has done more to strengthen the union of the States than the union of labor. One has done a mighty work in guaranteeing to man political, religious and civil liberty; the other has done equally as great a service to humanity in defending our industrial liberties. Great as have been the achievements of the American political union, it will fail in its greatest of missions if it does not evolve economic conditions that shall give to the toiler more of the product of his own industry; even more than has yet been accorded him in this best of all countries. Fair hours of labor and a high wage scale have done as much to elevate the standard of American citizenship and strengthen the ties that bind us to home and to state as all the libraries and universities in the land. . . . Unionism may not bring the college to the home of the workingman, but it does bring the sons and daughters of many workmen to the doors of the university, and it brings them there well clad, well nourished in body and with the preliminary fitness of mind that enables them to claim the greatest heritage of American citizenship—equal opportunities of education for every ambitious and aspiring soul. The welfare of our country depends not on the great wealth and the high cultivation of the few, but rather upon the high average prosperity and intelligence of those who do the country's work, whether they labor with brain or with brawn. . . . Unionism defends women and little children. It says: Suffer little children to come unto the schoolhouse and the church; it says that the laborer is worthy of his hire, even though the laborer be a woman. Could anything be nobler; could anything more closely conform to the beautiful teachings of the meek and lowly Nazarene worshiped by all Christendom?"

After President Lynch had responded to the welcoming addresses, the roll of delegates was called and the committees appointed in due form.

The officers' reports are so voluminous as to preclude even a meager review of them. The total membership of the organization is 42,436, divided among the crafts as follows: Typographical (English and German), 40,731; Photoengravers, 382; Mailers, 791; Newspaper Writers, 145; Typefounders, 387. Including a balance of \$38,072.25 brought over from the previous year, the total receipts were \$223,255.33, and the expenditures, \$174,085.33. The principal items of expense were: Executive Council (strike benefits, special assistance and traveling expenses of officers and organizers), \$32,771.41; burial benefits (476 deaths), \$30,040; Printers' Home fund, \$51,162.28; *The Typographical Journal*, \$18,798.69; officers'

salaries, \$4,300; per capita tax to American Federation of Labor, \$2,482.13; office expenses, supplies, etc., \$8,194.66; convention expenses, \$2,156.39; Los Angeles *Times* contest, \$10,685.31. The balance on hand on May 31, 1903, was \$49,170, not including \$7,168.58 in the hands of the Home trustees. On August 6, 1903, the balance was \$55,570.11. During the fiscal year there were but eighteen strikes, involving nineteen unions and 397 men, of whom 202 returned to work, fifty-five were displaced and 140 were interested in then pending disputes. Two unions were suspended during the fiscal year, and eighteen surrendered their charters, while one was reinstated and 159 unions were organized. In May there were 113 inmates at the Home, the average for the year being 106, and the weekly cost of "maintenance," \$6.82.

Leaving the officers' reports to take up the work of the convention, and ignoring mere verbal changes made in the laws, we find that the first proposition of moment acted on was an amendment increasing the per capita tax 5 cents per month. If this be adopted by the members, the increase will be devoted to the creation of a special defense fund for advancing the principles of unionism, and efforts to secure a continuance of the current Los Angeles assessment will be abandoned. Under the present law the privilege of being a "learner" on machines is restricted to members of the union, and apprentices are confined to "practicing" on the keyboards. This legislation was the outgrowth of the desire to control machines during the period of their introduction, and in the convention's opinion has served its purpose. When the new laws become effective, applicants for membership may become "learners" and apprentices "work" on machines during the last three months of their apprenticeship, provided the local learners' scale is paid them. A delegate, dissatisfied with the moribund "anti-stint" law, wished to make it more stringent by prohibiting the measuring of strings or placing of clocks on machines. This provoked light-giving discussion, which resulted in the elimination of the absurd provision. The general law recommending that subordinate unions establish a "stated amount" for a fair day's work on machines met the same fate, as did also the provision permitting unions to refuse traveling cards presented by invalids.

The ever-present apprenticeship question came to the front on several occasions, but the most ambitious effort to improve conditions was the adoption of an amendment declaring that "all local unions must pass laws defining the grade classes of work apprentices must be taught from year to year of their apprenticeship, with the aim in view that they may have the opportunity of acquiring a thorough knowledge of the printing trade."

On motion of Denver Typographical Union the by-law authorizing the International President to suspend decisions of local unions until an appeal is decided, was repealed.

Believing the incorporation of subordinate unions may be desirable in exceptional cases, the convention decreed that the sanction of the Executive Council must be obtained before a local can become an incorporated body.

The most exciting incident of the convention resulted from the dispute between the Executive Council and the National Publishers' Association. Commissioner Driscoll, representing the publishers, received a courteous hearing, though he did not mince his words when he accused the Union's officers of having inexcusably violated the provisions of the national agreement. Mr. Driscoll agreed that all differences had been settled in a gentlemanly and harmonious manner until last July, when what are known as the Spokane and Seattle affairs came up for adjudication. In the Spokane case President Lynch's contention is that there was collusion between the arbitrator and the employer to such an extent that the Union's representative on the local board was practically eliminated. In the other city the publishers met the Union's demand for an increase with a counter proposition that a reduction in the scale and

several local laws be passed upon by the arbitrator. The International officials regarded these methods as unfair, and, convinced the publishers were "jockeying" with arbitration, held that by so doing they had lost their rights under the agreement and authorized the local unions to enforce their scales by calling strikes. On the other hand, the publishers deny the allegations of collusion in one instance and the adoption of unfair methods in another, and contend that even if they were true, the agreement provides a method for setting aside verdicts obtained in an unfair manner by reference to the national board. For refusing to submit the differences to this board and have the cases reopened, Mr. Driscoll accuses President Lynch of having "most grossly violated the express provision of the contract bearing his own signature and promise to the publishers that there should be no strike during the life of that contract."

The convention upheld Mr. Lynch and approved a committee report, which said, in part:

"The publishers precipitated the trouble by a display of bad faith in the outset. We believe the arbitration agreement was promulgated by honorable men, who were unable at its inception to see the loopholes through which an unfair publisher or union might take advantage of it. We believe that the apparent bad faith of the above-mentioned publishers nullified the arbitration agreement as applied to them, and justified President Lynch and the Executive Council in taking the course they pursued.

"Commissioner Driscoll and President Lynch agree, and so does your committee, that the whole trouble arises over the lack of a code of procedure which shall define what and how any question or questions are to be arbitrated.

"We hold that this code of procedure should be fixed only by the parties who conceived and promulgated the original arbitration agreement.

"We submit that this agreement was effected without arbitration in its popular sense, and now that it has been discovered that the agreement is ineffective without a code of procedure, we recommend that if the agreement is to live, its acknowledged shortcomings shall be remedied as above set out.

"We do not believe the arbitration agreement contemplated the arbitration of questions of International Typographical Union law, but should be confined only to questions over established wage scales and the new one proposed by the dissatisfied party."

It was noticeable during the discussion that while much was said about arbitration and how it should be effected, the terms of the agreement under which the dispute arose were not referred to, if we except the assertion that they were unfair and unjust to the Union. Secretary Bramwood gave voice to the opinion that when the publishers found "the Union would not be imposed upon they would manifest a spirit of fairness, and the present differences be adjusted." It was intimated unofficially that many employers in the East sympathized with the Union in its present stand. The action of the convention settled nothing definitely, and the craft will await with interest the next move of the Publishers' Association.

If the referendum agrees with the convention, the Typographical Union will relinquish control over the photoengravers and jurisdiction over that craft be vested in the International Photoengravers' Union. The new agreement between the international unions of the printers, pressmen, bookbinders and stereotypers was indorsed and will be submitted to a general vote.

If sufficient money is received during the year, the Amos J. Cummings Memorial will take the form of a library building to be erected at the Home, at Colorado Springs. The suggestion most favored being that a wing be added to the main building.

The eight-hour question was in evidence. President Lynch reported twenty unions as "having the eight-hour day in

effect," nineteen "partially" enjoying the reform, eighteen as having made definite arrangements for its introduction, while twenty-seven report partial arrangements. The convention contented itself with urging local unions to make persistent efforts to secure the general adoption of the shorter workday by January 1, 1905.

The label was not forgotten by the legislators, but nothing of importance succeeded in passing through the mill. An effort to provide for the issuance of labels to country printing-offices through the Executive Council met defeat by being referred to the Council, "with instructions to formulate plans and report to the next convention." Attention was directed to the fact that it is estimated \$20,000,000 is spent annually on school text-books, and nine-tenths of these books "are not entitled to bear the label." To better this condition local unions are requested to appoint committees to agitate for the introduction of union-label school-books.

Memphis Union stood sponsor for a law establishing "the standard of Linotype matrices," but it was referred to the Executive Council with the usual instructions. The same fate befell a suggestion amending the "standard-of-type" law.

The idea of having the International Union establish a standard of competency on machines was presented with the usual carefully elaborated schedule of stints, graded according to the various sizes of type, but the delegates refused to approve it. Like action was taken on the novel and more meritorious proposal that the office of statistician be created, and fixing the salary at \$1,500 a year. A motion to elect an editor of *The Typographical Journal* at a similar salary also received its quietus.

Among the minor matters disposed of was a reaffirmation of Chicago union's jurisdiction over the town of Hammond, Indiana.

The fact that an amendment to the constitution committing the organization to Socialism was negated so quickly that debate was impossible, did not prevent the Socialist delegates from airing their views under color of discussing other questions.

Ottawa (Ont.) Union asked that the office of Third Vice-President be created, to be filled by a Canadian, but the convention declined to accede to the request, it being petitioned for by a small minority of the 2,300 Canadian members.

An attempt to compel the officers to "give a preference at all times to hand composition in the printed matter" required by them died aborning.

William S. Waudby's ambition to become Carroll D. Wright's successor as United States Labor Commissioner was unanimously approved, and the growth of the Woman's Auxiliary drew from the convention congratulations and felicitations.

Subordinate unions are recommended to establish defense funds equal to at least \$10 per member, so that they may be better able to withstand the industrial depression which many believe to be approaching.

Mr. E. J. Bracken, of the Columbus (Ohio) Newspaper Writers' Union, was the choice of the convention to fill the vacancy caused by the death of Fourth Vice-President O'Sullivan, and P. S. Nuernberger, of Chicago Typefounders' Union, was selected to fill a vacancy in the delegation to the American Federation of Labor.

After reviewing the work of the recent gathering, one is constrained to say that, while the social features were of a record-making character and the declamation of a superior order, the actual work accomplished did not justify the expenditure of the money and energy involved. Whether the action on the Spokane and Seattle disputes was wise or unwise depends largely upon how the publishers and general public will view it; in other words, time alone can determine the question. That and other matters might have been disposed of by the officers or the referendum, as the case might

be. In the subscriber's opinion, one of the best recommendations the convention makes to the membership is that the Union's constitution be so amended that conventions will be inhibited from enacting laws relative "to the internal affairs of printing-offices." That has long stood as an expression of opinion on the part of the International Union and for many years been ignored by each successive crop of lawmakers. In its proposed form it is mandatory and, if adopted, will operate to rid the union statute book of several ridiculous and annoying regulations. It is to be hoped the conservative element will rally to the support of this measure when the new laws are being voted on.

Owing to delay in receiving photographs, the report of the social features of the convention is deferred to the October issue.

AMUSING ADVERTISING SWINDLES.

A man who answered advertisements in cheap "story papers" has had some interesting experiences. He learned that by sending one dollar to a Yankee he could get a cure for drunkenness. Sure enough he did. It was to "take the pledge and keep it." Later on he sent fifty two-cent stamps to find out how to raise turnips successfully. He found out—"Just take hold of the tops and pull." Being young, he wished to marry, and sent thirty-four one-cent stamps to a Chicago firm for information as to how to make an impression. When the answer came it read, "Sit down on a pan of dough." It was a little rough, but he was a patient man and thought he would yet succeed. Next advertisement he answered read, "How to double your money in six months." He was told to convert his money into bills, "fold them," and he would see his money doubled. Next he sent for twelve useful household articles and he got "a package of needles." He was slow to learn, so he sent one dollar to find out "How to get rich." "Work like the devil and never spend a cent." And that stopped him, but his brother wrote to find out how to write a letter without pen or ink. He was told to "use a lead pencil." He paid one dollar to learn how to live without work, and was told on a postal card to "Fish for suckers as we do."—*Exchange.*

A CHEAP WAY TO WATER-MARK PAPER.

Superintendent O. M. Farwell, of the Thilmany Pulp and Paper Company's mills at Kaukauna, Wisconsin, has just perfected an invention which is claimed soon to entirely revolutionize the process of water-marking paper, as by the new method it can be done much cheaper. The method used by Mr. Farwell places the water-mark in the paper by a much simpler process than formerly. Instead of weaving the mark in the wire of the dandy roll, a slow, laborious process, the new way just patented is to pass the wet paper between a press roll, covered with stereotype plates, and the dryer cylinder, the paper thus receiving a water-mark which for all practical purposes is sufficient.

The process is just now being used by the Thilmany Company in water-marking an immense contract for a wholesale house of national reputation, which is using the paper for wrappers, their name appearing every ten inches apart on the sheet. It may be predicted for this process that it will to a certain extent take the place of printing. The contract spoken of above will keep one of the company's paper machines at work eight months of each year to supply the demand. When they first tried these stereotype plates they used a hardwood press roll to which they attached them by screws. This caused them vexatious delays by the plates working loose. They are now having a solid brass press roll made, in the surface of which are 3,500 screw holes where the plates are fastened.—*Geyer's Stationer.*

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a hand-book for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

THE Bartlesville (I. T.) *Examiner* used red and blue ink chromatically on its fourth of July edition.

GERING (Neb.) *Courier*.—The return to wet paper was not a good move, although the *Courier* in every way is commendable.

BAY CITY (Tex.) *Weekly Visitor*.—If the presswork had been better on your issue of June 26 there would have been nothing to criticize.

SNYDER & McCABE, publishers of the Bay City (Mich.) *Tribune*, have now the only Sunday paper in that field, their only competitor having recently discontinued.

Belt Valley Times, Belt, Montana.—Nicely printed and carefully made up. The red and blue ink was well used in your fourth of July supplement, although the impression was too heavy on the cut.

BROWN & LISLE, Grangeville (Idaho) *Standard*.—It would be difficult to suggest improvement in the *Standard*. It makes a very satisfactory five-column quarto, and the "border-for-every-ad." idea gives good results.

THE Portland (Ore.) *Commercial Review's* "Annual Number" this year is a fine piece of typography. There are over sixty cuts of flour mills on the western coast, all perfectly printed, and the ads. are unusually artistic.

ESTHERVILLE (Iowa) *Enterprise*.—The suggestions made in May have all been adopted except the reference to larger heads for correspondence; about an eight-point heavy-faced type for these lines would improve this department greatly.

WILL O. GREEN, Fairport (N. Y.) *Mail*.—The ad. in the trade papers, stating that a certain press will print four, six, seven, eight or ten page papers, is evidently a case of bad proofreading, as it is manifestly impossible to print a seven-page paper.

Whitestown Gazette, Whitesboro, New York.—Each issue of your paper shows poor ink distribution and carelessness in folding. If the same care was taken with items of corre-



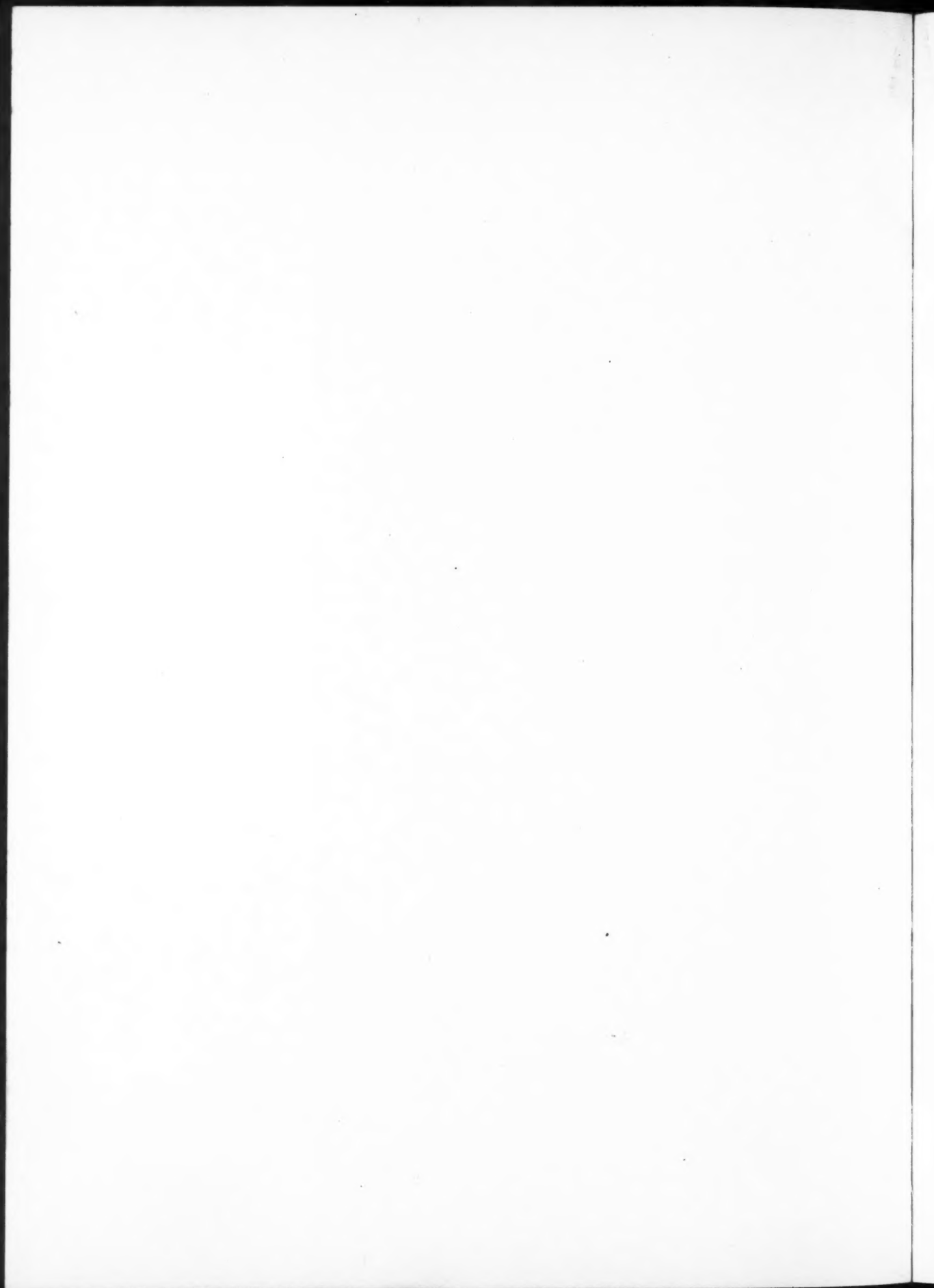
THIS PAPER MADE BY
THE CHAMPION COATED PAPER CO.
HAMILTON, OHIO.

COLOR PLATES AND PRINTING BY
THE UNITED STATES COLORTYPE CO.

COPYRIGHT, 1903, BY H. M. WILCOX, BUFFALO, N. Y.

A PEACEFUL SCENE

PRINTED WITH PHOTO CHROMIC COLORS
MANUFACTURED BY
THE AULT & WILCOX COMPANY,
CINCINNATI, NEW YORK, CHICAGO,
ST. LOUIS, TORONTO, LONDON.



time rates for all ads., graduating its card so that if an ad. is continued until the close of the year the total amount paid will be equal to what would ordinarily be charged on a yearly contract. The agreement to rebate if sufficient space is used should prove a telling inducement to an honest advertiser.

A COMMENDABLE PLAN.—John M. Driver, superintendent for John R. McFetridge & Sons, Philadelphia, has adopted a good plan for the promotion of the best ad. composition in his office. He writes as follows:

O. F. Byxbee, 829 Madison Avenue, Scranton, Pennsylvania:

MY DEAR SIR,—I have been a subscriber to THE INLAND PRINTER for a number of years and have taken interest in the various departments of criticism. I beg to offer the enclosed to your worthy criticism or comment.

When I first took hold of the management of this plant, I talked with the men, giving them some ideas and getting them to read the trade journals. It has been very beneficial, as they are enthusiastic about good composition, and are trying their best to be up to date.

In reference to the enclosed, which is an advertisement for our own paper, *Grocery World*, I suggested a few weeks ago that the men take some one advertisement each week and see what they could do with it, and I would send it to THE INLAND PRINTER for criticism.

The name of the compositor who set this is Alfred Lehman. I wish you would help me in keeping the good work up, and, if possible, I would like to have the ad. appear in THE INLAND PRINTER. This would be a great help, and it would also give the compositor encouragement to continue the same thought all the way through his work.

Thanking you in advance, I beg to remain,

Very truly yours,

JOHN M. DRIVER, Superintendent.

The ad. referred to in Mr. Driver's letter is reproduced herewith (No. 2). There is nothing that helps to make a good ad.

Can You Do Better?

COOPER'S GELATINE was the first brand to be made in this country. That was half a century ago

COOPER'S GELATINE is one of the few brands absolutely free from chemicals and adulterations

COOPER'S GELATINE is one of the few brands which are always the same—a distinguished brand of quality and excellence

Peter Cooper's Clarified Gelatine
SEVENTEEN BURLING SLIP NEW YORK

No. 2.

more than neat rule panels, when the plan is not overdone. This has all the panels it can stand, yet there are not too many. Compositors should note how carefully the display is centered, due allowance being made for shoulder. The placing of the body of the ad. above the center gives it an artistic touch. I should be glad to receive more ads. under similar conditions from Mr. Driver's composing-room, or from others where the compositors are striving for advancement.

A TAX of \$5 has been levied by the town of Fairland, Indian Territory, upon its only newspaper, and the Fairland *Newsboy* thus glories in its affliction:

The *Newsboy* has paid \$5 for the privilege of booming the town of Fairland for the next twelve months. We've always had a hankerin' to get a corner on something, and as no one else has taken out license

for that purpose we suppose we'll be the whole cheese. We've paid our license and we don't propose any one shall do any boomin' now but us. If you want to say or do anything for Fairland, if you want to advertise her advantages and resources, if you want to brag on her merchants, mechanics and professional men, or compliment the actions of the city council, go take out a license and don't infringe on our rights. We've paid our money for this privilege and mean to be protected. No doubt our exchanges will envy this good fortune of ours, as cases like this are as rare as hen's teeth, but we can't help that. We congratulate ourselves and say hurrah for Fairland.

AD.-SETTING CONTEST No. 14.—FOR THE INLAND PRINTER's fourteenth ad.-setting contest I have decided to use a small ad. containing only a few words, but one that puzzled one of my correspondents greatly, and will undoubtedly prove a good test of a compositor's skill and judgment in arranging and selecting type. A large ad. is much easier to set attractively than one of these little ads., limited in space and limited in matter, without sufficient body to afford contrast. The copy is as follows:

Latest styles in spring bonnets. Attractive store. Courteous treatment. Reasonable prices. Mrs. James Brown, 524 Washington avenue.

Compositors will notice an additional restriction in the rules regarding cuts. In the last contest no mention was made of this point, and some compositors took advantage of the opportunity to use stock cuts, which resulted in a misunderstanding among the contestants in judging the best ads. Here are the rules:

1. Set thirteen picas wide and four inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefounders in series or as parts of border and ornament fonts.
5. Two hundred (200) printed slips of each design to be mailed to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."
6. Write or print name and address of compositor plainly on one slip only.
7. Use black ink on white paper, 3½ by 6 inches, *exactly*.
8. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.
9. All specimens must reach me on or before October 15, 1903.

In selecting the best ads. from those submitted much the same plan will be followed as heretofore. The contestants themselves will be asked to act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest numbers of points will be reproduced in THE INLAND PRINTER, together with the photographs of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. In addition to this, one or more of THE INLAND PRINTER's expert ad. compositors will be asked to make selections, and it will be interesting to note and compare their decisions with the composite selection of the men who take part in the contest. Contestants should read the rules carefully and see that each provision is fully complied with, particularly the rule in reference to size of paper. This contest will afford an opportunity for many compositors who have felt that previous contests required too much time, and no doubt many will be inclined to submit two different arrangements of the copy. Every compositor who enters will receive a full set of the ads. submitted and as a result will gather many valuable suggestions for the display of a small but difficult piece of composition.

SPACE that you can buy at a bargain is not always a bargain.—*Class Advertising.*

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

SIZE OF THE CELLULOID SHEET AND WHERE SOLD.—Rochester writes: "Kindly give me the size of the celluloid as it is sold by the manufacturer and, if possible, the address where sold." *Answer*.—The size of a sheet of celluloid for printing purposes is 20 by 36 inches. The Celluloid Manufacturing Company, New Jersey, are extensive makers of that product.

SPECIMENS OF STEEL AND COPPER PLATE ENGRAVED VIGNETTES.—THE INLAND PRINTER has several applicants wishing to purchase collections of fine steel-plate engraved samples of vignettes, such as the F. O. C. Darley collection, or other engraving executed by the American Bank Note Company or other concerns which would prove worthy guides for lithographic engravers to follow. Parties interested please address this department.

MULTICOLOR PRINTING WITHOUT THE MECHANICAL DIFFICULTIES OF A SIX-COLOR PRESS.—We may regard actual multi-color printing as somewhat removed from the reach of the small lithographic establishment, but by adopting a two-color rotary aluminum press the problem of cheap and rapid printing is solved, and, as those who have tried it claim, without the mechanical difficulties attending the complex parts and movements of the six-color press.

A FIXED RATE FOR CHARGING LITHOGRAPHIC PRINTING ADOPTED BY THE LITHOGRAPHIC FIRMS OF GERMANY.—Mr. Scholz, at the general meeting of German lithographic printing firms, made a motion, which was unanimously carried, to have each member (firm) send in to the executive board a copy of the scheme on which they calculate the price of work, so that the general executive board could frame a general rate to be adopted at the next convention for the guidance of all the members.

REGULATION OF THE APPRENTICE IN THE LITHO. BUSINESS.—It seems that between the employers' association and the various litho. fraternal associations, we will soon have some understanding in the trade, as to the proper number of apprentices, their compensation, duties, time of serving, etc. We think this question an important one, and would advise that a proper examination, not only of the qualifications of the candidate, but also an examination, at the end of the term, be set so as to secure for him a definite place and standing in the trade.

MIXING OF SHADES OF BLACK AND RED FOR SPECIAL EFFECTS IN ART PRINTING.—J. C. Houston, Texas, writes: "I enclose two samples of art printing. The figure subject is in a black, but has a peculiar greenish shade; the other is supposed to imitate a red-chalk drawing. Could you kindly advise me what colors are necessary to produce these tints?" *Answer*.—Take any good green color made for lithographic purposes and add as much black (probably less) and it will give the

result; of course, blue and yellow will do the same. As to the red, you can take two parts madder lake and add one part vermilion.

REGARDING THE WEIGHT OF THE DAMPING ROLLERS ON ALUMINUM PRESSES.—A. S., Stamford, Connecticut, writes: "I find that the work has a tendency to wear off the plate while printing. Could you suggest a remedy? I will add that my damping rollers are light and run easy; likewise the form rollers, which are of rubber." *Answer*.—It is an error to suppose that rollers should run lightly over the work; they must roll firm and steady, especially the damping rollers; any tendency of a roller to skim over a plate will have disastrous results.

HOW TO SEND SAMPLES OF LITHOGRAPHIC STONE FOR TRIAL. We have had several samples of lithographic stone for inspection and report sent to us, but can not proceed therewith on account of the parties not sending us the stone in slab form, so that we can draw upon and print from it. At the same time it should be mentioned how large the slabs are that can be taken from the quarries, and other details concerning veins, chalk spots and variation of color in the different parts of the quarry. Such knowledge would save a great deal of time, worry and expense all around.

LITHOGRAPHY MUST KEEP PACE WITH THE PRESENT AMERICAN ART MOVEMENT.—Since the introduction of beauty in our recent architecture, and especially the superb mural decorations which have been made accessible to the public by such works as the paintings in the Congressional Library, at the Columbian Exposition, Appellate Court, in New York, Waldorf-Astoria, etc., former indifference to art has given way to a healthy growth and desire for the beautiful in architecture and decoration, which will have a controlling influence upon all branches of commercial art, foremost of which stands lithography.

A NEW GUM FOR USE ON ALUMINUM PLATE FOUND WANTING.—Q. W. P., Vera Cruz, Mexico, sent a sample of a new gum which he offered as a substitute for gum arabic, claiming that it is superior to the latter. We have given it a fair trial and find that it is to all appearances gum "Mesquite," recorded as "Prosopis dulcis." It is hardly fit for use in lithography, unless mixed with glycerin, on account of its brittleness. Although as soluble in water as "arabic," it will not hold well on stone, and especially on metal it is worthless, as it was found to crack and peel off as soon as it dried, and when mixed with glycerin it would not dry at all.

VARNISH FOR PRESERVING CHARCOAL DRAWINGS.—P. H. Rutherford, New Jersey, asks: "I at one time knew of a preparation which could be put on a charcoal drawing so as to prevent it from rubbing off. Could this department advise me how this varnish is prepared? I have utterly forgotten how it was done; I think that it was mastic gum dissolved in alcohol." *Answer*.—Gum mastic is soluble only in turpentine, chloroform, ether, acetone, oil of cloves. The best substance for protecting coal or pastel drawings is bleached shellac dissolved in alcohol. The liquid is placed in a bottle having an atomizer attached and is then sprayed over the drawing.

TRANSFER-PAPER FOR MINERAL INK.—C. F. McC., Waterbury, Connecticut, writes: "I take your magazine every month and like it very much. I am looking for a little information which I think you can enlighten me on. I would like to know where I can get transfer-paper to use mineral ink on. I would like something in flat sheets, so as to avoid the crackled effect some of it has. I have seen some all printed which I think would do, but I do not know who the makers are. It was heavy paper and could be stripped off when ready for transferring." *Answer*.—Our correspondent evidently means decalcomania transfer-paper, or such as is already provided with a suitable design, especially for decorating ceramic

objects. Any of the large litho. sign or metal show-card manufacturers may have the designs ready and will print such work upon short notice; otherwise we would recommend writing to the Fuchs & Lang Manufacturing Company, 29 Warren street, New York.

TO LITHOGRAPHERS INTENDING TO EMIGRATE TO THE UNITED STATES.—F. H., Bucharest, Roumania, describes poor conditions in his country and sends requests for addresses of firms to which he may write for employment. *Answer.*—Our correspondent takes serious chances in coming over here as a lithographer. First, on account of the laws prohibiting the previous arrangement looking toward employment between himself and an employer and, second, on account of the thorough organization of the workmen and the perfect understanding with their employers, which is of the most amiable nature, and culminating at present in an agreement which will be carried out, we have no doubt, in good faith. Your case has been referred to Mr. William Long, 25 Third avenue, New York.

A NEW COMPOSITION ROLLER FOR LITHOGRAPHY IMPERVIOUS TO WATER.—William T. T., London, E. C., writes: "I have been experimenting for a long time in making a lithographic roller equal to the composition used by type printers and which works as well on stone, but is objectionable only on account of the effect the water has upon its surface (the gelatin). I have now overcome this difficulty, and would like some one interested to make a proposition for its general introduction on a large scale, for there is no doubt that its sale will be a large one in America." *Answer.*—We publish this, knowing the writer, and are ready to receive anything new in this line. Of course, we presume that our correspondent is familiar with the lithographic rubber roller now firmly established and which can be had smooth or with a nap.

MIXTURE FOR DUSTING ON SHEETS WHEN PRINTING BRONZE LAST.—The G. C. W. Co., Worcester, Massachusetts, writes: "Kindly state in your next issue, under 'Notes and Queries on Lithography,' the proportion of French chalk and magnesia used by lithographers for dusting on sheets before bronzing, to prevent the bronze from adhering to colors on sheet; and if there is any other thing or preparation for this purpose; also state the kind of machine used for this purpose." *Answer.* We know of nothing better for this work than the substance just mentioned, i. e., French chalk. We have never mixed talc and magnesia together, but should judge that they will mix in any proportion. Siccative powder is often used when colored proofs are made, without giving time for drying between the impressions. The machines used for dusting the sheets before bronzing are the regular bronzing machines from which the bronze powder has been removed and the soapstone and magnesia substituted.

FIRST REPORT OF THE ASSOCIATION OF GERMAN LITHO. PRINTING ESTABLISHMENTS.—The Main district of the above association, according to *Freie Künste*, held its first regular meeting at Frankfurt-am-Main last May, Carl Dundorf in the chair. The report is as follows: "Owing to the retrogression of the postal industry and the consequent increased competition for other work from the greater number of steam presses now seeking work, it is evident that something will have to be done to counteract, or at least regulate, the existing evil. It would seem that a tariff should be adopted to fix the price to be charged for litho. product. It would also be well to hold technical lectures for the benefit of associates. In place of the late P. v. Zabern, Herr Wille was elected as representative. Herr Carl Sholz, of Mainz, reported upon the general custom, as settled upon by the general meeting, regarding the matter of sketches, suggestions, original ideas and the lithographing of original drawings; emphasizing that only by the rigid adoption of the rules laid down by the association would it be possible to obtain a just hearing in enforcing cases before the law; a noted jurist having been consulted, stated that only by pre-

viously pointing it out to the customer, while fixing the price, can the proposed conditions hold good in court. Further, it was the opinion of the speaker that the reserving of all rights against the reproduction of sketches by third parties is a strong, tenable position. During the resulting debate the majority held the same views, all speaking for the introduction and adoption of the restrictions. Herr Schömbbs called



Photo by Hans Hildenbrand, Stuttgart, Germany.

NAUGHTY BOY.

attention to the unwillingness of customers to comply with the regulations to be adopted, and said that it would be necessary to constantly emphasize these in the dealings with the public. The following was finally unanimously adopted to be added to every sketch or design: 'This sketch is the property of — and it is not allowed, without their consent, to reproduce, copy it, nor to submit it to the view of a third interested party.'

VEINS IN LITHOGRAPHIC STONES; THEIR EFFECT ON WORK. P. T. R., New York, would like to know what effect veins have on the penwork and during printing. We will say that veins of any kind are very detrimental to lithography. In the first place, so-called rust or iron veins will cause a stone to break, if marked, or running in a straight line. The gray or slate veins are usually of such a dense composition that the work will not hold fast on them. The quartz or glass veins will likewise not hold the work; finally, the chalk veins are porous and will take the ink during printing. Whenever

possible, the work should be placed on the stone in such a position that the veins remain free, then, if a soft vein should take ink, it can be scraped with a flat scraper so as to bring it below the surface and will therefore not take ink. Of course, the scraping must be etched, if possible, with oxalic acid, which has the effect of giving the porous substance of the vein a polish.

TINTING ON STONE CAUSED BY INFERIOR COATED PAPER.—C. M. B., Baltimore, Maryland, writes, commenting on an answer given to T. W., Dayton, Ohio: "You will forgive me for saying, as a practical lithographer for fifteen years, the answer to the above question struck me as a little absurd. Why? Providing that it has been ascertained that the tinting is due to inferior coated paper, the 'cleaning by rolling up' would suggest itself to the crudest mind, but as regards the etching it is altogether impracticable to etch a stone high enough to diminish to the degree that would obviate the trouble in hand, especially with some subjects. Therefore, we must turn our attention to the cause of the trouble—the paper. My experience teaches me that in this case the trouble arises in the fixing of these inferior papers; therefore, our aim is to combat this. I should advise the printer so troubled to try a little flour paste in his ink, which will help to absorb the fixing compound which is left on stone by every impression, and also as a further precaution to use a little glycerin or sugar in the damping water. I find the principal element to combat is the alum, which is perceptible to the tongue if placed on the paper in question. This, as we are aware, dissolves grease—hence our trouble. The remedy I here suggest will perhaps not quite obviate the trouble, but will lessen it considerably. The use of flour paste will entirely stop the ink from rubbing, as is the case sometimes on inferior coated papers." *Answer.*—We must apologize to our respected correspondent, as we have done to others in the past, for being sometimes not comprehensive enough to the mind of the thoroughly learned in the profession. We are trying to strike a happy medium between those of our readers who have nothing more to learn and those who, just beginning, are ready to absorb everything that comes along, and therefore often suffer injury by overcrowding their understanding. We are glad to be able to count our correspondent among the workers on our columns, and hope to submit some more little problems to him. Regarding high etching, we differ from our contributor, for there is hardly a limit to the high etching of work on stone. Of course, on aluminum there is a bar. Naturally, there are some jobs that will not permit of high etching for purposes in question. Regarding the solvency of grease by alum contained in paper, it would be interesting for some of our readers to know how the final solution of a transfer can be prevented by shortening the ink with flour. If alum dissolves grease, would you weaken your ink still more? The discussion of this question would be useful to those of our readers who wish to build up their chemical knowledge a trifle.

OUR IMMENSE FOREIGN COMMERCE.

Coincident with the extraordinary expansion in the volume of domestic trade, our foreign commerce continues to expand proportionately. Eleven months' figures of the Treasury Bureau of Statistics show that the foreign commerce of the United States will be, in the fiscal year just ended, the largest in the history of the country. Imports will, for the first time, exceed \$1,000,000,000, and exports will be larger than in any preceding year except 1901.

The figures which justify this assertion show the imports of eleven months, ending with May, were \$943,597,194, and the exports \$1,324,493,293. For twelve months, ending with May, the imports were \$1,016,712,248, and the exports \$1,413,733,776. As the largest imports in any earlier fiscal year were \$903,320,948, in 1902, it is quite apparent the total imports of the present

fiscal year will exceed those of any preceding year, and they will also pass the billion-dollar mark, since they have not fallen below \$73,000,000 in any month of the past year, and were in eleven months within \$57,000,000 of the billion-dollar line.

As the largest exports of any preceding year, except 1901, were \$1,394,483,012, in 1900, and those of eleven months, ending with May, were \$1,324,493,293, and the smallest exports of any month in the year were \$88,000,000, it is apparent that when the month of June is added the export total for the year will exceed that of 1900, and will exceed \$1,400,000,000.—*The Keystone.*

HOW W. E. CURTIS WORKS.

Without question the dean of newspaper correspondents is William E. Curtis, whose daily letter has long invariably occupied the first column on the front page of the *Chicago Record-Herald*. Mr. Curtis attended the recent Republican State convention at Des Moines, and has since been writing some letters on Iowa and her institutions. Of Curtis and his methods of work, the *Burlington Hawkeye* publishes the following interesting bit of gossip:

"Mr. Curtis began newspaper work twenty years ago and has made a success second to that of no writer for the press, save 'Gath' alone. Mr. Curtis' plan of work is very much like that of Gath. He is a careful gleaner of interesting information and he never wastes an atom of it. He never lets slip an opportunity to learn something from somebody, and once obtained that information is always at his fingers' ends.

"He sat with the other newspaper reporters in the press section of the convention. He wasted no time in idle talk while waiting for the opening of the proceedings. His eyes roamed over the audience and picked out striking figures. Question after question was asked of those around him, the substance of the answers was jotted down on a bit of paper. Then, having fully informed himself of his surroundings, he began rapidly to compile in a dainty, round, print-like chirography, his account of the convention. He did not use one-tenth of the information he gleaned from his informants; neither did he waste it. It is stored away and will appear sooner or later in one of his famous letters, whenever occasion calls for it.

"Mr. Curtis is a scrap-book fiend, as every successful newspaper man should be. He has a large library of catalogued clippings concerning every conceivable subject, and it is from this source that he draws much of the remarkable information which appears in his letters."

Speaking of Curtis, a good story of a little dealing he had with the late Eugene Field was recently told in the *Saturday Evening Post*. He and Field were old friends, having worked for the same Chicago newspaper. A few years before Field died, says the writer in the *Post*, he and Curtis were in St. Louis together and at the same hotel. About 11 o'clock one night, just as Curtis was getting ready for bed, Field came to his room and said: "Will, let me take fifty dollars. I have a party of friends downstairs and I shan't have enough money to pay my share of the bill unless you do."

Curtis gave Field the \$50. Field did not mention the loan while they remained in St. Louis and went back to Chicago without paying it.

About a year afterward Curtis went to Chicago. Field had not paid back the money. While he was in his newspaper office Curtis went into Field's room. Field was effusively glad to see him. They talked of various things. Finally Curtis nerved himself to speak of the \$50.

"My dear old chap," cried Field, "it had entirely slipped my mind. I hadn't thought of it since. Of course I remember it. I'll let you know about it to-morrow."

He did. Next day when Curtis was reading Field's column, "Sharps and Flats," he came across this paragraph:

"Mr. William E. Curtis, the distinguished Washington correspondent and literary man, is in Chicago looking after some of his permanent investments."

SCOTCH ROMAN.

Italic 18 point and smaller, ready; larger sizes under way.

72 Point, 3 A, \$7.30; 4 a, \$4.70; Font, \$12.00

MINE
Breaks

60 Point, 3 A, \$5.20; 4 a, \$3.40; Font, \$8.60

FIRTH
Defend

48 Point, 3 A, \$3.90; 5 a, \$2.85; Font, \$6.75

FOREST
Caledonia

36 Point, 4 A, \$2.80; 6 a, \$2.20; Font, \$5.00

GLASGOW
Scotch Plaids

30 Point, 4 A, \$2.00; 8 a, \$1.75; Font, \$3.75

RECREATION
How to play golf

Above sizes in quantities of 25 pounds and upward at Job Type rates.
Sizes 18 to 72 point leaded with 2-pt. leads.

SCOTCH ROMAN.

Cast on the Lining System. Made in 13 useful sizes.

6 Point, 22 A, \$1.00; 44 a, \$1.00; Font, \$2.00

TWENTY PAGE SPECIMEN SHEET BEING MAILED

The Scotch Roman face is one of the handsomest ever cut. It possesses certain qualities that make it superior in legibility and beauty, line for line and page for page to very many of the faces cast. There is a strength about it, a virility, a square-shouldered tenseness and terseness

8 Point, 18 A, \$1.00; 36 a, \$1.00; Font, \$2.00

SOME CHARACTERISTICS OF THIS FACE

The letters are somewhat closely fitted, yet they are read singly and in groups, with utmost ease. Due regard was given to thickness of serif, and the serifs being thickened the type will wear well

10 Point, 16 A, \$1.10; 36 a, \$1.15; Font, \$2.25

NOTICE THE BEAUTIFUL FIGURES

It is a fairly lean letter though at first glance it appears otherwise. For these and many other reasons it is an ideal face for book, magazine and artistic job work

11 Point, 15 A, \$1.10; 32 a, \$1.15; Font, \$2.25

DID THE SPECIMEN REACH YOU

Under another cover we are pleased to send you specimens of our Scotch Roman the new face with unlimited possibilities

12 Point, 12 A, \$1.10; 30 a, \$1.30; Font, \$2.40

PRINTERS USE OUR TYPE

This foundry has been making type continuously for a hundred years and is a pioneer in the trade

14 Point, 9 A, \$1.15; 20 a, \$1.35; Font, \$2.50

FACES ARE DEEP CUT

From the few samples of job and advertising composition shown judge for yourself

18 Point, 8 A, \$1.50; 14 a, \$1.50; Font, \$3.00

PRICES ARE LOW
Liberal Font Schemes
as the price lines show

24 Point, 5 A, \$1.75; 8 a, \$1.50; Font, \$3.25

NEW DEVICE
Thin space cases
are money savers

Above sizes in quantities of 25 pounds and upward at roman rates. Sizes 6 to 14 point leaded with 1-pt. leads.

1
2
3
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Menu

Consomme a la Royal

Queen Olives

Chicken Crust Pie

Stuffed Vermont Turkey

Cranberry Sauce

Giblet Sauce



Neapolitan

Sponge Cake

Mixed Nuts

Tea

\$1.00 mortised



MENU

Cold Sliced Ham

Veal Loaf

Potato Salad

Lettuce

Cream Puffs

Olives

Pickles

Radishes

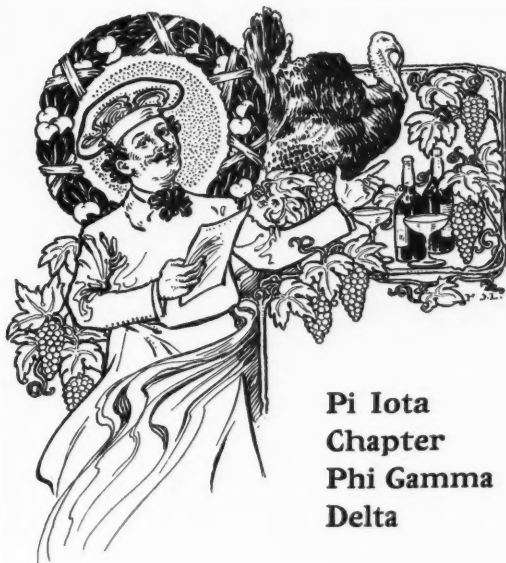
Ice Cream

Cake

Coffee

MENU DESIGNS
BY HARRY O. LANDERS

Designed for The Inland Printer Co.
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Pi Iota
Chapter
Phi Gamma
Delta

November 26, 1903
8 o'clock

90c. mortised

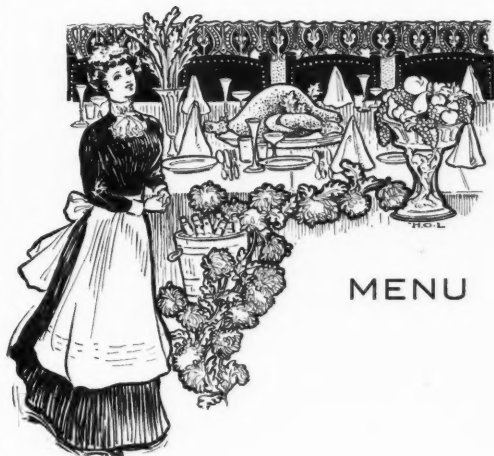


Complimentary
Banquet
tendered the
Smith family

November 26, 1903
6 o'clock

Auditorium Hotel

\$1.00 mortised



MENU

LADIES' NIGHT
THANKSGIVING DAY, NOV. 26 1903
RECEPTION HALL
8 O'CLOCK

85c. mortised



Menu

Consomme

Oysters

Roast Turkey

Cranberry Sauce

Mashed Cream Potatoes

Hubbard Squash

Green Peas

Neapolitan Ice Cream

Mixed Nuts

Cake

Oranges

Tea

Coffee

Milk

85c. mortised

Cond. Matthews

A new Gothic letter, which follows the general design of our popular Matthews Series. It is a strong, legible face, and one that will be in demand for advertising purposes.

4a 3A 72-Point Condensed Matthews \$11.70

Eureka

7a 4A 48-Point Condensed Matthews \$7.25

Solid Face

10a 6A 30-Point Condensed Matthews \$4.30

FINEST DESIGNS Accurate Lining 6

20a 12A 18-Point Condensed Matthews \$3.20

USEFULNESS RECOGNIZED Favorite with Advertisers 3

34a 20A 12-Point Condensed Matthews \$2.80

ECONOMICAL STANDARD LINE SERIES Sought by the Discriminating Printer 90

45a 28A 8-Point Condensed Matthews \$2.25

VERY SERVICEABLE SERIES FOR FORCIBLE CATCH-LINES Boldness Forms Strong Contrast When Used with Roman 64

4a 3A 60-Point Condensed Matthews \$9.00

Stroked

9a 6A 36-Point Condensed Matthews \$5.00

Merited Honor

12a 8A 24-Point Condensed Matthews \$3.50

HANDSOME MODELS Desirable Property 5

28a 16A 14-Point Condensed Matthews \$3.00

ORDER CONDENSED MATTHEWS Made for Wide Range of Display 8

38a 22A 10-Point Condensed Matthews \$2.50

THE INLAND'S PRODUCTIONS ARE PERFECT Lead All Others in Style and General Utility 79

52a 30A 6-Point Condensed Matthews \$2.00

EXCELLENT EFFECTS EASILY OBTAINED IN ALL ADVERTISING MATTER Full Series Added to Your Plant Will Largely Increase Its Effectiveness 32

DESIGNED AND MANUFACTURED ONLY BY THE

Inland Type Foundry

CHICAGO ————— SAINT LOUIS ————— BUFFALO

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formule, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

THE ELECTROTYPYER'S IDEALS.

The address of George H. Benedict, president of the National Association of Electrotypers, delivered at the Atlantic City convention, is well worth the thoughtful consideration of every employing electrotypy.

Mr. Benedict's statement as to the conditions existing in the trade will be recognized as cold facts, and his proposed code of ethics, while savoring of altruism in some respects, if carried out, would provide a remedy for all the evils which affect us.

Following is Mr. Benedict's address in full:

"Coming from a locality where trouble has been the principal measure of reward for the past two or three years, I shall be obliged to confine my statements to what should be done for the benefit of the craft, instead of attempting to explain how success has failed to come from past efforts. The interesting condition is, that while there has been no material change in methods or appliances for many years, that notwithstanding the increase in prices for material, higher wages and the shorter hours of work and restricted apprenticeship systems, there has been no corresponding increase in the price we ask or get for our product.

"The cost of producing electrotypes is largely governed by the cost of labor; almost fifty per cent of our expense is paid out in wages to union men at a set scale that can not be discounted regardless of the ability or inability of the workmen. The cost of all material is fairly uniform in all localities, yet the fluctuations in the price of our product vary in localities and in cities to such an extent that it must be a wonder to the buyers, and the inference naturally is that electrotyping must be amazingly profitable, at least to those who succeed in holding a fair trade at a moderate discount or no discount at all. That the workmen and supply people should be constantly getting more and the trade less does not flavor of success.

"The sole aim of our convention is to compare notes, look squarely at the conditions that are a detriment to individual and collective success and, if possible, remove them. Our cause is the general betterment of our trade, pleasanter relations and greater profits, applying to all alike.

"The work of a national organization can not become effective beyond the effort to influence the members of the local associations into working together, to recognize and

adhere to a fair and honorable code of ethics that will discourage the ruinous and reckless scramble for trade and customers, the cutting and slashing of prices, giving exorbitant discounts, or any form of competition that is not based upon what is fair and just as between man and man.

"According to the Bureau of Labor Statistics there were, in 1900, one hundred and forty (140) electrotyping establishments in the United States, doing a total business of less than \$4,000,000 annually, or an average of about \$27,000 for each foundry. It may be possible that the smallest concern will handle one-quarter the average, but it is unlikely that the very largest establishment will do four times as much business as the average, which shows that while our product may be very necessary to the operations of the printer, publisher and advertiser, by comparison with other lines of manufacture, our operations are small individually and in the aggregate, and demonstrates that our opportunities are correspondingly limited. Surely we owe it to ourselves to make the most of the opportunities that are given us.

"As a code to govern our treatment of each other, I would propose the following ethics of competition:

"We believe that the code of ethics best calculated to elevate the status of any trade or craft must be evolved by the development of moral and intellectual manhood. We should, therefore, test every transaction by the standard of truth, justice and equity.

"We believe in uniting for a common purpose, for advancement and improvement, with an earnest desire to increase individual comfort by working in harmony and subordinating self-interest, in contrast to the theory that man's supreme effort should be the systematic pursuit of selfish ends.

"We believe that in the conduct of a business no individual or concern should act regardless of his neighbors and competitors, and that the interests of the individual are identical with the interests of all; that employer and employe should have for a common purpose the progression and promotion of the craft, with a combined disposition to promote the welfare and best interests of each other.

"We believe that the proper place to look for remuneration is from the business done at a legitimate profit, and not from what can be saved on the wages of the workmen, or from what can be made out of each other.

"We believe that the application of the competitive principle is the greatest evil of any business, and having no influence on the volume of work, is unwarranted, undignified and inimical to individual welfare, confusing and embarrassing to patrons and a menace to employes. At the same time we recognize that there are methods of competition which are clean, honorable and legitimate, whereby we can compete without wronging others and without demoralizing the business in which we are engaged.

"We believe it wrong to make rebates or allowances to brokers or middlemen, and a fallacy to have favored customers, and that no line can be drawn between the large and small customers that will not be unjust to others in the same line.

"We believe that in the conduct of an establishment it should be our endeavor to elevate the moral character and ameliorate the financial condition of the workmen who are engaged with us.

"We believe that in the treatment of boys in our employ it is our duty to assist the apprentice to learn the business in such a manner as to reflect credit upon those who taught him, as well as upon himself.

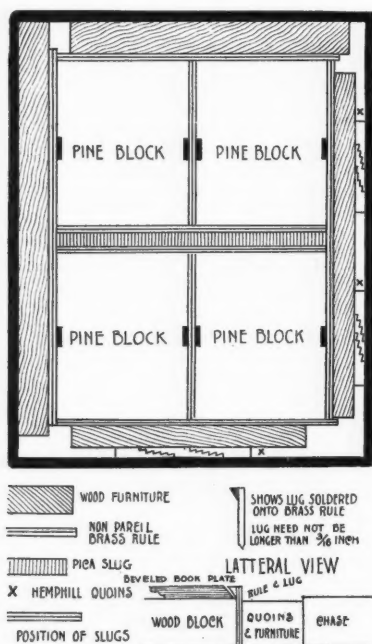
"Our strength should be in our regard for our fellow electrotypers; our weakness is in the lack of consideration and entire disregard of the individual for his competitors. The ambition to get business and keep busy regardless of profit is our one stumbling block.

"The object of our gathering is to consider the abuses to which the trade is subjected, devise ways and means of cor-

recting them and if possible improve the business of each and every one of us. Let us hope that in our deliberations we may succeed in formulating plans for improvements that will be lasting and thereby perpetuate the association."

CLEANING ELECTROTYPE CASTS.—W. I. H. writes: "I wish to ask for a recipe for cleaning electrotype casts after shells are backed up; or, what is the best way to do the washing?" *Answer.*—Scrub the casts while hot with kerosene oil and powdered pumice stone. Then lay the cast in a shallow sink with inclined bottom and steam it out, using a steam hose without a nozzle. Then take the cast to the sawdust box and brush it thoroughly with clean, dry sawdust.

DEVICE FOR LOCKING BOOK PLATES.—The following letter from Crane & Co., of Topeka, Kansas, to the *Plate Makers Criterion*, under date of July 15, 1903, describes a plan for locking book plates for molding: "Our head electrotyper, Mr. George C. Hightower, has devised a simple, quick and economical plan of molding from electrotype plates. By using this plan he has simplified the matter very much, and is desirous that the information be given for the benefit of the trade, as



there may be others who are annoyed, as he has been. Where thin electrotype plates of uniform sizes are to be duplicated, as in reproducing electrotype plates of a given book, the plan is especially economical both in time of molding and expense of making the shell, as there is no waste of copper in making the shells; there is only room enough between the pages after casting for sawing and finishing the plates. Make four wooden blocks exact size of the book plates which are to be duplicated. Place them in chase with wooden furniture at one end and one side next to the chase. Place inverted brass rules around each block and a pica slug between the rules which are at the ends of the block where they meet in the middle. Lock up with Hempel quoin at one side and one end. Only one rule is necessary between the blocks the long way. The brass rules should have teats or lugs soldered on, to catch the plates at the bevel to prevent them from lifting when wax mold is being lifted. The size and shape of the lugs is shown by accompanying cut, and the position of the lugs indicated on the diagram. The rule between the blocks the long way should have lugs on each side. Place the chase on the slide

of your molding press where changes can quickly be made on the blocks without disturbing the chase. The form can be locked sufficiently secure with Hempel quoin to prevent the plate from lifting after the mold is made. The mold should be lifted from the side next the quoin."

INSERTING ETCHINGS IN ELECTROTYPE PLATES.—J. R. C. wants to know the best method of inserting original etchings in book plates. *Answer.*—The method most commonly employed is to back up the etching to the thickness of the book plate, then fit it into the plate and secure it by soldering. Mr. P. M. Furlong's process, which is patented, is described as follows: A base or blank block is fitted under the etching to make it type-high, and having been properly trimmed to fit into the type form the etching is removed and the base alone is locked up in the form with the type. The removal of the etching is necessary in order that the type may be blacklead to cause it to freely release from the molding composition in the operation of molding, and it being preferable that the face of the etching should not be blacklead. After blackleading the type form, the etching, having had its back thoroughly cleaned, is replaced face upward on the base within the form, with its face flush with the type, and then the surface of the molding composition having been coated with plumbago, the form is molded in the usual way. When the mold thus obtained is lifted from the form, the etching will be found imbedded in and adhering to the molding composition, face inward. The mold containing the etching is then blacklead in the usual way preparatory to being placed in the electrotyping bath; but, before being placed in the bath, the exposed back of the etching should be freed from black lead and scraped bright to insure the incorporation of the electro-deposited metal with the back and edges of the etching, and in order that the metal may be deposited in a continuous and unbroken sheet over the edges of the etching to the back thereof and thereby form a perfect union between the electrotype and the etching, so that when the shell is removed from the mold it brings the etching with it, the two forming practically one plate, which after having been freed from adhering wax or molding composition, may be backed with composition metal and finished in the same manner as ordinary electrotype plates. By this simple, direct and economical process an absolutely perfect incorporation of an etching plate with an electrotype of reading matter is obtained.

[Owing to press of matter, Mr. Tappan's articles on Stereotyping have unavoidably been held over to next month.]

REVIEWS OF SPECIMENS IN THE INLAND PRINTER. IMPORTANT NOTICE.

The reviews of specimens in THE INLAND PRINTER which have been given almost from its inception have proved valuable to many of our readers. It has been found, however, that the specific criticisms have perforce been useful almost solely to the correspondent submitting the specimens. It is proposed, therefore, to make the magazine in this particular of more general value, and reviews will not be given hereafter except in such cases where examples can be shown and the changes suggested printed in connection therewith. This will only be done with specimens selected as useful in showing styles of composition popularly imitated, but which have faults which should be corrected.

Those of our subscribers who desire a specific criticism of their work can make special arrangements with the Inland Printer Technical School. Specimens will be reset and the obvious faults pointed out. Individual instruction will be given.

In this way it is expected that the contributors will receive a more substantial benefit and the pages of THE INLAND PRINTER be devoted to the development of the native taste of its readers in a broader and more generally interesting way.

The terms and general plan for instruction in the Inland Printer Technical School will be furnished on request.

AN EXHIBITION FOR ONE SPECTATOR.

The Bander Log Press has its business offices in New York and its operative department, under Mr. Frank Holme, is in a tent near Phoenix, Arizona. Mr. Holme's versatile genius finds satisfaction in "doing things differently," and certainly the throwing overboard of all convention has a charm, particularly when the jettison is managed in the humor that is evidenced in the affairs of the Bander Logs. Mr. Holme's popularity among his brother artists was shown in the plan to send him an exhibition—for the reason that, as he was unable to come to view the work, the works must go to him. We show a plate of the first exhibition sent to him and this is to be sup-

Petryl, Frank Godfrey, J. M. Gaspard, Joseph Birren, David Hunter, Ansel Cook, Henry Thiede, D. Lavin, W. V. Curtis, H. R. Boehm, C. H. Workman, R. J. Campbell, Ulrich, French, McDonnell, Thomas A. O'Shaughnessy.

INFORMATION FOR HIS HONOR.

Judge Martin J. Keogh, of the Supreme Court, Westchester county, while presiding at the trial of an action based on the negligence of a landlord in failing to keep a certain stairway in proper repair, took occasion to question one of the defendant's witnesses for the purpose of obtaining an accurate description of the location of the stairs. Judge Keogh asked



plemented by another. Mr. Holme, if he so elects, will be the first person to view these exhibits in their entirety. Following are the names of the contributors: C. F. Batchelder, R. H. Garman, H. Richard Boehm, R. Palenske, H. Tingle, R. J. Campbell, W. B. Johnstone, — — Cook, — — Hickey, W. V. Curtis, Joseph P. Birren, H. Lawry, D. J. Lavin, T. A. O'Shaughnessy, C. H. Workman, Harry O. Landers, Harry Thiede, Ike Morgan, E. Biorn, H. Hunrich, — — Palm, C. A. Briggs, P. A. Schwartz, William Schmedtgen, W. Molt, G. O. Frink, Harry Hirschfield, H. T. Webster, John Lilleso, W. L. Wells, E. Young, O. E. Cesar, T. J. Garner, John T. McCutcheon, C. Newman, Hugo Von Hofsten, E. H. Botts, William H. Powers, Charles Morris, J. M. Sunderland.

Among the contributors to the Holme exhibit the following are members of the Palette and Chisel club: William Irvine, Walter Williams, Fred Larsan, E. N. Thayer, August

the witness, who in this instance was the janitress of the house:

"Madame, kindly explain to the jury how these stairs run."

The janitress answered, in a loud voice, "Well, yer Honor, whin yer up stairs they run down, and whin yer down stairs they run up."—*New York Times*.

OPPORTUNITY.

Opporchunity knocks at ivery man's dure wanst. On some men's dures it hammers till it breaks down th' dure an' thin it goes in an' wakes him up if he's asleep, an' afterward it wurks f'r him as a night watchman. On other men's dures it knocks and runs away, an' on th' dures iv some men it knocks an' whin they come out it hits thim over th' head with an ax. But ivirywan has an opporchunity.—*Mr. Dooley*.



TRADE NOTES

THE Eagle Printing Company, of Marinette, Wisconsin, has increased its capital stock to \$20,000.

D. APPLETON & Co., the New York publishers, have increased their capital stock from \$3,000,000 to \$3,500,000.

THE Ivy Press, Seattle, Washington, has added a department of designing to its printing and engraving establishment.

HENRY F. COOK has removed his printing plant from Frostburg, Maryland, to Berlin, Pennsylvania, where he now edits and publishes the *Berlin Gleaner*.

ROGERS & WELLS, engravers and printers, Chicago, will hereafter be known as Rogers & Co., the stockholders of the corporation having recently voted to make this change in name.

THE Queen City Printing Ink Company, Cincinnati, Ohio, has opened a branch at 734 Sansom street, Philadelphia, a move which will no doubt be appreciated by printers in that territory.

THE Hagerstown Printing & Bookbinding Company, Hagerstown, Maryland, has purchased land on which it will erect a \$15,000 building for the accommodation of its rapidly increasing business.

THE Berlin Ink & Color Company has opened a factory in Philadelphia for the manufacture of fine lithographic inks. The new factory, which was made necessary by the rapidly increasing business of the company, is located at Eleventh and Hamilton streets.

A FIRE which gave promise of being disastrous and which caused a considerable money loss, occurred in the factory of the Queen City Printing Ink Company, August 6. Fortunately, the fire was in a part of the factory which in no way interfered with the daily output, and the trade has been in no way inconvenienced.

A COMPANY has been organized in New York city for the purpose of manufacturing engraving machinery, tools and devices. The concern has been incorporated under the name of The Engraving Machine Company, with a capital of \$75,000. H. Ingalls Kimball, John H. Ridley and Roswell S. Nichols are the incorporators.

THE Clark Engraving Company, of Milwaukee, Wisconsin, has just incorporated with a capitalization of \$40,000, changing the name to the Clark Engraving & Printing Company. This concern has made great progress and built up a large business during the seven years of its existence. Much of the stock has been taken by the employees of the company.

THE Combe Printing & Publishing Company, of St. Joseph, Missouri, has just removed to its new building, erected at a cost of \$70,000. This company has been established since 1868 and the magnitude of its business has necessitated the erection of a building for its exclusive use. The company does a general printing, lithographing, stationery, blank-book and paper-box business.

A NEW printing-house has entered the field at Toledo, Ohio, which is known as the Newton-Rotherick Manufacturing Company. It begins business with a capital of \$30,000, and will be ready to receive orders September 1. The members of the new company are Newell B. Newton, who has been secretary of the Franklin Printing Company, president and general manager; Howard B. Rotherick, formerly manager of the American Ribbon & Carbon Company, vice-president; secretary, E. T. Mechler; treasurer, W. W. Hoskins. The manager of the

new company entered the business with the *Toledo Blade* as a "devil." He has copyrighted a book entitled "Busy Business Man's Daily Guide," showing the daily condition of a man's business, and the new firm's first work will be the publication of this book.

THE merging of the United States Printing Company and the National Label Company, Cincinnati, Ohio, has been one of the large deals of the month. The National Label Company is capitalized for \$60,000 and has been in business for fifteen years. The United States Printing Company has been in existence some fifty years, has a capital of \$1,000,000 and has on its pay-roll approximately six hundred employees.

THE Pittsburg Label Company, Pittsburg, Pennsylvania, has absorbed the stock and business of the McMillan Lithographing Company, of Rochester, New York. The company is organized under the laws of Maine, with a capital of \$350,000. Its officers are: President, William H. Fuller, Pittsburg; vice-president, S. H. McMillan, Rochester; secretary, Thomas L. Sheaffer, Pittsburg; treasurer, Joseph F. Smith, Pittsburg.

THE name of James N. Brady, superintendent of the division of supplies and printing at the Chicago postoffice, has recently been much before the public in connection with his classification at Centralia, Illinois. Mr. Brady was appointed under ex-Postmaster Gordon, and he is the inventor of an interchangeable and indestructible time card that competent judges pronounce the best they have seen. The benefit of having a practical printer at the head of this department of the Chicago postoffice is shown by the saving of about \$5,000 a year under Mr. Brady's management.

MR. CHARLES A. ROSE, for the past twelve years superintendent of the National Publishing Company, of Philadelphia, has resigned the position he so ably filled to take charge of the printing department recently installed by the Victor Talking Machine Company, of Camden, New Jersey. As an evidence of the esteem in which Mr. Rose was held by the National Publishing Company, Mr. J. R. Jones, the president, presented to him a handsome silver tea service, suitably engraved, while "the boys" in the pressroom expressed their good will in the form of a valuable pair of diamond cuff links.

A NEW company has been formed at Moline, Illinois, to be known as the Moline Printing Company of Moline. The new concern has a paid-up capital of \$15,000 and has taken over the business and plants of the Bronson-Jordan Printing Company, the Journal job department and the Decorah Printing Company, of Decorah, Iowa. Extensive improvements have been made on the building which will house these plants, and the equipment and facilities of the company will be of the most modern and convenient kinds. The incorporators are Myron Jordan, Eugene J. Bronson and Charles O. Steinnort.

THE Bruce Type Foundry is now well settled in its new quarters at 29 Great John street, New York. Seven floors, with the basement, provide nearly 17,500 square feet of floor space for carrying on the work. Great care and forethought have been exercised by Mr. Parker and his associates in providing approved modern appliances and labor-saving devices, and the establishment is admirably complete. The salesrooms and offices occupy the first floor of the building, and the basement and sub-basement serve as shipping and warehouses and metal rooms. The upper floors are devoted to the typefoundry proper—the casting is done on the sixth floor, the rubbing and dressing rooms are on the fifth, brass goods and molding machinery and the repairing department occupy the fourth, the matrix machine cutting and the printing are done on the third, and on the second floor the type is divided and fonted. The removal of the Bruce Type Foundry from Chambers street destroys a landmark, as this foundry has cast type on the premises for ninety years, since David and George Bruce established the foundry in 1813. The Bruce Type Foundry

dry has held a prominent place in the development of this branch of the printing business in America. The interests of the concern are now expanding under the able management of Mr. Wadsworth A. Parker. Mr. Parker is busily engaged in the preparation of a catalogue to meet the needs of the enlarged business. This will appear very shortly and in it will be shown the newest productions of the Bruce Type Foundry designers.

Mr. EDWARD DAY BAKER, who for the past fourteen years has represented the C. B. Cottrell & Sons Company in Boston and Philadelphia, has resigned to enter the field of art printing. Mr. Baker has purchased an interest in the Sparrell



EDWARD DAY BAKER.

Print, of Boston, where, as head of the manufacturing departments, he will impart his valuable practical and technical knowledge of printing, photography and three-color work for the benefit of this well-known print-shop. While he will be missed by his customers as the representative of the Messrs. Cottrell, he will be gladly welcomed by the craft as a brother printer. The *Photo Era*, in commenting on his knowledge of printing, photography and three-color work, says: "There is no doubt but what Day-Baker's knowledge of photography, presses, inks, paper and printing will, in the near future, place his name at the head of the comparatively short list of workers in this country in the three-color photographic process."

TWO SOULS WITHOUT A THOUGHT.

"Don't you sometimes have thoughts," asked the soulful young thing, "that are absolutely unutterable?"

"I do, miss," answered the old poet. "And sometimes, when I am digging for a rhyme that won't come, I have thoughts that are absolutely unprintable."—*Buffalo Commercial*.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

FOR INFORMATION ON THREE-COLOR WORK.—Those who read German and who want to keep informed in three-color processwork should watch the *Zeitschrift für Reproductions-technik*. This publication is edited by Dr. Adolf Miethe, professor of photo-chemistry in the Charlottenburg Technische Hochschule. Readers of this department will remember that Doctor Miethe has led the world in making the most satisfactory portraits in three-color from life, and is now the leading authority on the subject of three-color photography.

ANSWERS TO A FEW CORRESPONDENTS.—Herbert Hamel, Toronto, Canada, and others who have trouble with enamel coming off during etching must send the formula they are using and method of working in order that their trouble may be located. "Constant Reader" will find an enamel solution for zinc in this department for June, 1902, page 421. R. Norelius, Cripple Creek, Colorado, is advised not to attempt drawing on transfer-paper to be afterward transferred to zinc for relief etching. The method might work in the hands of an expert lithographer, but he would find it unreliable.

ON KEEPING FILMS SENSITIZED WITH BICHROMATE.—Every process man knows that paper or plates coated with albumen, gelatin, glue or other colloid, sensitized with bichromates, must be used soon after drying or the sensitized film is useless. Prof. R. Namais, in a paper read before the International Congress of Allied Chemistry, at Berlin, gives the results of experiments he has made toward improving the

keeping qualities of colloid films sensitized with bichromates. He found that films sensitized with bichromate of ammonia decomposed quicker than when bichromate of potash is used. Professor Namais recommends that a three per cent neutral sodium citrate or neutral oxybate of potash be added to all solutions in which potassium bichromate is used as the sensitizer. This is worth while experimenting with, for it would be a great advantage if engravers could sensitize a number of metal plates at one time, or that photo-lithographers could sensitize paper to keep for weeks.

WILL ENGLISH PROCESS FIRMS GET TOGETHER?—The *Process Photogram* has been advocating a combination of the process trade against price-cutting, with the result that Carl Hentschel, one of the leaders in the trade, has forwarded a circular letter to all process firms in England. Here are a few paragraphs from the circular: "Dear Sir,—*The Process Photogram* has been calling attention, and rightly so, to the want of combination in the process trade; the cutting prices which are still being quoted by firms without giving a thought to the future I think you will admit requires serious consideration. The process engravers in Germany are combining, and we in England surely should not be behindhand in guarding our own interests. I think it is time an effort was made to get the trade to combine in some way to prevent it from becoming absolutely unprofitable. Every one connected with the trade, especially those who have considerable capital sunk in their businesses, should be agreeable to work on any arrangement whereby the trade in general, both master and men, should be benefited."

MEN WHO THINK COMBINATION IN ENGLAND IMPOSSIBLE.—Mr. George E. Holloway, former secretary of the Electrotypers' Process and General Engravers' Association of London, wrote, in answer to Mr. Hentschel's appeal for harmony among processworkers: "Having spent much valuable time during six years in an effort to organize the trades, with practical results *nil*, as far as the vital one of price is concerned, it will need a good deal to convince me that the apathy of processworkers is different now to what it was then. As far as employers are concerned I do not think combination is considered possible. I have as much hope of reaching the moon in an airship as any amalgamation of the heterogeneous atoms composing the process trade." Mr. Arthur Cox, of a large engraving business in Birmingham, wrote: "No doubt combination in any business is very desirable if it were practical, but unfortunately it is not. As far as we are concerned, we should be pleased to join if we could be sure of all the others joining, and also depend upon them after joining to act up to the by-laws; but such a state could never be so; it is unfortunately not human nature."

THE GERMAN FEDERATION OF PROCESSWORKERS.—The German firms engaged in photographic processes for reproduction have formed an association under the title, "Bund der Chemisch-graphischen Anstalten Deutschlands." In their articles of association they announce the following objects: The union shall aim at the combination of the German reproduction firms and the general furthering and representation of their interests. Its activities to include in particular: (1) The general establishment of binding business regulations in dealing with customers, and in the firms' dealings with one another. (2) Agreements as to the advantageous adjustment of production and sales. (3) Ruling as regards the limits of commercial competition. (4) Settlement and decision of trade disputes. (5) Advice and information on the law as it concerns the reproduction crafts. (6) Regulation of business relations between masters and employees, especially in reference to the establishment and maintenance of a general scale of wages. (7) Representation of the interests of the graphic crafts and the association members before the authorities and the public. The union comprises only firms in the German Empire. It has

headquarters in Berlin, with branch quarters in Leipsic, Munich and Stuttgart. It will publish an organ which will be issued only to members of the union.

UNANSWERED CORRESPONDENCE.—There are a number of queries received by this department that are unanswered for many reasons. Correspondents may recognize among the following why their letters have gone unnoticed: Many omit their names and addresses, thinking it unnecessary for a reply in this department. Anonymous letters go in the waste-basket. Here are the kind of queries that come without even a stamp for a reply: Wanted, a list of requisites and cost of each for small engraving plant on newspaper. Another wants advice as to the best lens to purchase for half-tone negative making. Others want to know the best machine or apparatus for this or that purpose. Books on special branches of work like reëtching, tooling or proving half-tones are frequently asked for. A common query is to learn the address of the engraving concern that "can do work best and cheapest?" A magazine editor wants a capable photographer to go to private galleries in this country and photograph paintings. What explanation can you give for "hydro" (?) making half-tone negatives redder? These last two are queries just to hand. Now, the object of this department is to answer questions that will be of interest to a number of readers. It should be understood that opinions can not be given here as to the merits of apparatus, lenses or machinery. Neither will information be furnished that can be had by advertising. The writer has for thirty years given freely of the information he possessed to those seeking it. He still works for his daily bread, and his time is so scarce and precious that he has little of it to spare to answer letters outside this department, while space is too valuable here to occupy it in answering queries that have been met many times before, or in replying to questions that should never have been asked. Queries on topics of general interest to engravers are wanted always.



THE ETCHER'S DREAM.

He thought he was an etching tub, doomed to rock himself forever and forever.

EARTHENWARE UTENSILS FOR HOLDING ACIDS.—G. McD., Chicago, asks: "Some time ago I read in *THE INLAND PRINTER* about earthenware tanks for holding acids to clean glass with as being common in England. Unfortunately I do not keep the back numbers of your paper, so I write if such tanks can not be had in this country?" *Answer.*—The writer has them in use. They come in sizes something like these figures for inside measurements: 16 inches by 24 by 18 up to 22 inches by 28 by 18 inches; there are also etching tubs made of earthenware that are everlasting. Another utensil that can now be had for the photographer's use is a silver bathholder made of earthenware, which is cheaper than the glass ones, besides being more durable. These bath-

holders come in many sizes from, inside measurements, 16 inches by 20 by 2 inches wide, up to 48 inches by 54 by 3 inches wide. I would advise you to write to Mr. H. D. Farquhar, 338 Broadway, New York, about earthenware utensils. Mr. Farquhar will be remembered kindly by many of the process men of the West, particularly in St. Louis. He is an authority on all matters relating to photoengraving apparatus.

ORIGIN OF HALF-TONE ENAMEL.—How fish glue came to be used as an acid resist for half-tone etching has been a question. William G. Breuker tells in *The Process Review* how it was an evolution, though he fails to inform us who first used fish glue. His account is in brief as follows: "In *The Photographic News* for November, 1881, is an article on M. Garnier's new method of photoengraving. The peculiarity about it was the coating of a plate of copper with a solution of sugar, bichromate of ammonia and water, which coating after being printed under a negative and developed, was burned in as is done at the present time. About the year 1885, Charles E. Purton, an etcher employed by Crosscup & West, in Philadelphia, who had been using the albumen-ink method for making half-tone etchings from F. E. Ives' process negatives, modified the foregoing Garnier enamel method and used it successfully in producing half-tone enamel copper etchings. To Mr. Purton belongs the credit of being the first to produce relief copper half-tone enamel etchings. The end of the year 1888 Mr. Purton and two other employes left the firm they had been working for to start the Electro Tint Engraving Company. Mr. Purton, having kept his enamel formula secret, left the old firm in a predicament. Their customers demanded etched copper plates, which, being turned out by the albumen-ink method, did not satisfy them. They wanted an enamel surface on the copper. Mr. Fowler, with Crosscup & West, solved the problem by using gum arabic, albumen, etc., sensitized with a bichromate as a sensitive coating which after development with water was changed into an acid-resisting surface by a high degree of heat, the same as described in the Garnier method. Gum arabic was used for a couple of years, when some experimenter found that liquid fish glue answered the purpose better than gum arabic. The first publication of a formula relating to the wet enamel process which I can find is in the *Artist Printer*, beginning of 1892, in an article on the fish-glue enamel method by W. H. Hyslop. Who was the first to use fish glue in half-tone etching is still an unanswered question. Who will answer it?

PRESS PHOTOGRAPHY.—*The Photo-Miniature*, No. 51, for June, 1903, consists almost entirely of a monograph on photography for the newspapers, magazines and trade journals. It treats of the photograph before it reaches the photoengraver and is consequently most interesting to him. In the brightest way it tells the trials of a newspaper photographer to obtain the "copy" which the process man reproduces. There are nine full-page illustrations of representative news photographs. It was to be expected that this clever writer on newspaper photography would drop into error when he attempted to describe reproductive processes. For instance, on page 123 will be found these two sentences: "In newspaper work the screen must necessarily be coarse, so that the electrotpe will not fill up, etc." Where did he find electrotypes in use on a daily newspaper? And then he gives this advice: "The kind of picture most desired for news-press work is not necessarily sharply focused, etc." Now, just the contrary is the case; newspapers do want their pictures, first of all, sharply focused. In the paragraph on page 125 telling about prints for reproduction, the following is misleading: "A mistake frequently made by writers on photo-mechanical subjects is that of advising the necessity for a glossy paper for half-tone work, instead of a paper giving detail." Now writers on processwork make no mistake when they advise the use of a glossy printing-out paper like kloro or solio, and the reasons are that glossy paper

gives more detail on the surface of the paper than one that is not glossy. Further, when reproducing a rough-surfaced paper, each granulation on the surface reflects a point of light which is liable to interfere with the proper gradations of tones in the shadows, while these granulations also cast minute shadows that may be reproduced in the high lights. The photographer who wants to make the best photographs for reproduction will avoid the use of all developing papers and use a glossy printing-out paper that will give brown tones. With these slight criticisms, No. 51 of the *Photo-Miniature* is heartily recommended to every processworker. It can be had from THE INLAND PRINTER, or from the publishers, Tennant & Ward, 287 Fourth avenue, New York. Price, 25 cents.



THE LATE JAMES MAC NEIL WHISTLER.
His fame will rest on the etchings he printed in this press.

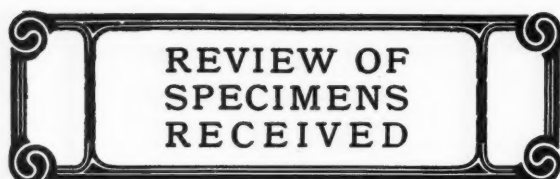
A SIDE STEP.

Alice, who was five years old, was often asked to run errands for her mother. She went very willingly if she could pronounce the name of the article wanted, but she dreaded the laughter which greeted her attempts to pronounce certain words. Vinegar was one of the hardest for her. She never would go for it if she could help it, but one morning her mother found it absolutely necessary to send her. On entering the store she handed the jug to the clerk and said, "Smell the jug and give me a quart."

PLACING THE BLAME.

CALLER—So the doctor brought you a little baby sister the other night, eh?

TOMMY—Yeh; I guess it was the doctor done it. Any-way, I heard him tellin' pa some time ago 'at if pa didn't pay his old bill he'd make trouble for him.—*St. Louis Mirror*.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

BERLIN INK & COLOR WORKS, Philadelphia.—A mailing card, showing a half-tone cut of the liberty bell, with a fitting border in blue and buff, is a striking and pertinent reminder.

H. C. HANSON, typefounder, Boston, Massachusetts.—"A Book of Good Types from Hanson of Boston" is the title of a new specimen book of convenient size and shape for handling.

BUTLER PAPER COMPANY, Chicago.—A specimen book of Alexandra linen bond papers, printed and lithographed in order to show effects, and a folder of No. 1 laid book, antique finish paper.

AMERICAN STANDARD TYPE COMPANY.—A booklet of specimen proofs of Wicks type, telling, in a brief way, the desirable features and cheapness of its product. The specimen pages show many attractive body faces.

HENRY LINDENMEYER & SONS, New York.—A sample book of Relievo cover-paper in six shades. These papers are especially adapted for high-grade embossing and the cover-design is a handsome example of the kind of work possible.

BLOMGREN BROTHERS, Chicago.—Four sample proofs of half-tone and wood engraving show in a very convincing manner this firm's ability to produce work of the highest grade. Especially is this evident in machinery illustration.

J. F. MCCARTHY, fine photogravure plates, Brooklyn, New York.—A combination of carefully printed proofs of attractive subjects on fine papers is a most convincing method of advertising, and the package of prints received possesses all of those desirable requisites.

JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, New Jersey.—"Colors and Specifications" is a six-page card folder, setting forth in good style, and helped very much by attractive half-tones, the merits and methods of application of Dixon's iron paints. It is a harmonious bit of printing.

THE BLADE PRINTING & PAPER COMPANY, Toledo, Ohio.—In a catalogue containing many varying-sized cuts to each page, it is difficult to follow and keep a harmonious style, but in the catalogue of stationery supplies this has been done, and a well-arranged and carefully printed book is the result.

SUTHERLAND ENGRAVING COMPANY, Denver, Colorado.—The "E Pluribus Unum" circular is striking, but the type display could be improved very much by reducing the price-list about two sizes and using a blacker face. This would allow larger display for the balance, and make a more attractive advertising page.

SAMUEL WARD COMPANY, Boston.—An advertising card should have some feature that will attract at once. If the design is not striking by itself, some lines of strong printing should be added. The card shown is wanting in this necessary element of advertising—the catchiness that will attract attention from the casual observer.

THE KING PRINTING COMPANY, Bristol, Tennessee-Virginia.—The two booklets about Chevy Chase College are correct examples of work, in type, ink and paper. Perhaps the designed title and the following one in type on the larger booklet could have been combined in the interest of simplicity, but apart from this no fault can be found.

CENTRAL RAILROAD OF NEW JERSEY.—"Seashore and Mountains" describes New Jersey in the summer time. A well-written booklet, printed in black with indented notes, giving names of resorts and railway fare, in brown. The title-page is in good style and the half-tones show clean presswork. Printed by The Mason Press, Syracuse, New York.

W. M. LINN & SONS, Columbus, Ohio.—A book of attractive samples of jobwork is a very effective method of advertising and the booklet shown with its "Few Words on Modern Printing" should be fetching. It is not good taste to print initials on different pages in varying colors, and one color less on the title-page would have been sufficient.

REPUBLICAN PRESS, Hamilton, Ohio.—"A Few Proofs" is the modest title to a brochure that is a splendid example of the possibilities of fine half-tone work. The introductory pages are attractively typed, but the charm of the book is the presswork shown on the half-tone pages. Machinery cuts are used exclusively, and the work sets forth the neces-

sity and possibility of perfect printing for this kind of illustration. Every detail is brought out and the vignetting softened away in the most artistic manner.

THE ATCHISON, TOPEKA & SANTA FE RAILWAY.—"The Truth about Texas" is another of their homeseekers' series. It is plainly printed, but the cover embodies good decorative features, the motif being the cotton plant. Printed on green stock in darker green and white, it makes a harmonious and forceful design. Press of The H. O. Shepard Company.

THE JACKSON PRINT-SHOP, Waterbury, Connecticut.—"The Thomas Cat," published by and for the greater publicity of the above-named firm, contains many pertinent paragraphs of general value to printers. We quote: "The plainest printing is usually the most forceful. The period of illegible, shaded or ornamented type and intricate rustic border has passed away."

BALTIMORE, CHESAPEAKE & ATLANTIC RAILWAY COMPANY.—"Summer Homes," designed by William E. Bell, and printed by The Cushing Company, Baltimore, is one of the large army of summer resort books. The envelope has a striking and artistic design impressed upon it that is a fitting introduction to the book within. The book itself is printed in suggestive green tints.

S. OTSUKI, Kyoto, Japan.—A book of views done in photogravure entitled "Attractions in and Around Kyoto" is characteristic by reason of the soft tones in which it is printed. Titles are in Japanese and English, and a few ads. are done in the same way. The cover-page is the only jarring feature, printed in big English letters, contrasting badly with the pretty tints and designs within.

A. W. LITTLE, Pawtucket, Rhode Island.—A blotter, with the third commandment printed thereon as the chief display is neither good advertising, nor in good taste, especially when received from a printer. Although association between the two is desirable, yet it would be more to the point if the wording of the blotter brought together the thought of good printing and the printer's name.

SOME show cards, issued by Hewes & Potter, Boston, Massachusetts, advertising their different styles of suspenders, give publicity to their goods in a very effective way. Each card is suggestively printed in the color of the suspender it advertises. "Tiger Tan braces," is the name of one, for instance, and the card advertising it bears a tiger head and descriptive matter printed in a tan tint.

THE KEYSTONE TYPE FOUNDRY, Philadelphia.—A very attractive brochure sets forth the merits and possibilities of the Ben Franklin series. Printed on buff stock in black and a subdued yellow tint. It is a complete and artistic exhibit of that popular face, including the italic, condensed and open face. The designs and color combinations shown are especially interesting and instructive to job-printers.

ATCHISON, TOPEKA & SANTA FE RAILWAY COMPANY.—"Fruit Growing in the Pecos Valley," Homeseekers' Series No. 9, is a booklet with a very harmonious cover in purple and green on light buff stock. Vine and grapes is the design, and it has that distinctiveness that would prevent it being lost in the usual collection of booklets and folders on a railway counter. Printed by The Henry O. Shepard Company.

SYDNEY DAY, Melbourne, Australia.—The booklets vary in degree of workmanship. The covers are attractive, both in type display and design, and a good cover compensates for but very often conceals inferior work inside. This does not apply in the present case, except that the tint run on two of the booklets is rather heavy, and the title-page of the "Kellow" book should have been set in the same type as balance of display.

BOOT AND SHOE RECORDER, Boston.—The twenty-first anniversary number is impressive in bulk and interesting in contents. We think some improvement is possible in arrangement and style. The ads. are set in a conglomerate fashion that detracts very much from their value. One trouble is the confusing number of type faces used. Fewer faces and more attention to arrangement and composition would help the appearance of the ad. pages.

THE HASWELL PRESS, Lewiston, Maine.—A prospectus of a business college with a good general appearance but lacking in uniformity in one or two details. Old style initials should have been used throughout, and the paragraph marks omitted on the one page where used and paragraph indentation made uniform. The plan of commencing the first line of a paragraph flush is undesirable, because if the preceding line is full, the paragraph is not indicated.

BARNHART BROTHERS & SPINDLER, Chicago.—The summer number of the Type Founder contains specimen pages of Caslon Old Roman. It is a letter that possesses both distinction and legibility and will be appreciated by printers who want a face combining novelty and utility. Many striking and attractive borders are also shown, some adapted for two colors, in l'art nouveau designs, and a series of "Vogue" ornaments of graceful design and adaptable to many uses.

SIGMUND ULLMAN COMPANY, New York and Chicago.—A specimen book of double-tone inks, showing their effective body-giving qualities in the printing of half-tones. We notice that the title-page is printed on the uncoated side of the paper. This is an error, as the title should always be treated in the best manner possible, in design, ink and paper.

"Our Double-tone Inks in Theory and Practice" is an attractive booklet describing concisely the reasons for and advantages in using Ullman's double-tone inks.

S. P. C. K. PRESS, Madras, India.—The printing of other lands is always interesting, and the package received from the above contains some curiosities in the way of circulars done into English by native printers, and a specimen sheet showing types of thirteen different languages or dialects of the East. The reset title-pages show distinct improvement over the copies, although the great number of faces, as shown in the specimen book, is an embarrassment in the way of proper type selection.

WALKER, EVANS & COGSWELL, Charleston, South Carolina.—College annuals are not controlled by the conventional rules of correct printing, the chief of which is uniformity, and must be judged by standards apart from other good books. "The Annual Owlet" is well arranged and printed excepting the non-uniformity, especially noticeable in the headings. It would have been a commendable innovation to set them all in some plain letter and style, even if it was a departure from college annual traditions.

THE GRIFFITH-STILLINGS PRESS, Boston, Massachusetts.—Sumptuous would most aptly describe the brochure proclaiming the merits of the above-named firm. A parable is used and the title is "A Modern Cadmus." Rugged cover and title designs in showy colors lead to the story of the older Cadmus and to a complete description of his aftertype, The Griffith-Stillings Press. It is impressive in size, paper, colors and layout, and an effective advertisement on account of the suggestion of thought and capability that produced it.

CALVERT-WILSON COMPANY, Rockford, Illinois.—We have seldom seen a collection of booklets showing so many good points. Design, arrangement, paper, composition and presswork are all that could be desired as factors in a business-bringing bit of printing. The presswork is especially good, perhaps the most important requisite in the work shown, on account of the fine grade of vignetted half-tones used. One or two of the samples approach rather near to excess in ornamentation and color, although this is not a grave fault in advertising literature.

A ONE-HUNDRED-PAGE pamphlet has just been issued by the Southern Pacific Railway exploiting the resources, industries and advantages, the scenery, climate and opportunities of the San Joaquin valley. In preparing the text Mr. J. A. Wells has kept uppermost those details that would best inform the investor, the homemaker and the health-seeker as to conditions as they exist in central California. A profusion of half-tone illustrations shows the beautiful scenery, the tropical wealth of vegetation and the methods of cultivation in vogue. A valuable and somewhat unusual feature in a brochure of this description is the index. The letterpress is good and many of the cuts superior. The cover-design, printed in green ink on a buff cover-stock, is rather striking.

SYNCHRONIZING THE POPULATION.

Hitherto the Klondike country has been a source of pride mainly because of its seemingly unlimited capacity for producing gold-nugget millionaires, but this new country seems now to be actuated by a new and higher motive—a laudable, and



apparently sincere, desire to win the approbation of the nation's chief executive. This worthy ambition will doubtless result in the development of an invincible people. A race come of the hardy stock of the pioneer miner, inured to hardship by the rigors of the northern climate and inspired by the lofty altruistic ideals of our President and of our most distinguished private citizen, would go far toward rescuing a people bent on race suicide.

Through the courtesy of a citizen of Dawson City, anxious to bring us the glad news of this northern light of hope for the

American nation, we are able to present to our readers this month the portraits of two members of this noble band. The two vigorous youngsters, Ruth Frances Allen and William Patterson Allen, are cousins, born on the same day, April 9 of this year, in adjoining houses. Their fathers, George and William Allen, being the proprietors of the *Klondike Nugget*, are leaders of public opinion in that city. The picture was taken after a sixty days' residence in the world, and the babies are said to have unusually sunny natures. When the attempt was made to photograph them together, the boy objected, and his objection may be noted in the picture. The girl is twelve hours younger than her cousin and much better mannered.

All hail, the Klondike! The land of promise.

MACHINE FOR LETTERING BLANK-BOOKS.

Mr. W. P. Northcott, manager of the E. J. Decker Company, printers and blank-book makers, Chicago, has invented and patented a machine for lettering the backs of blank-books, work which is at present done by hand. Mr. Northcott gives THE INLAND PRINTER the following particulars:

Lettering by hand is a slow process, as only one line can be put on at a time, while the use of this machine permits any number of lines being put on simultaneously, and more uniformly than is possible when done by hand.

The great economy in the use of this machine is apparent when it is taken into consideration that a set of say twenty books, each having five

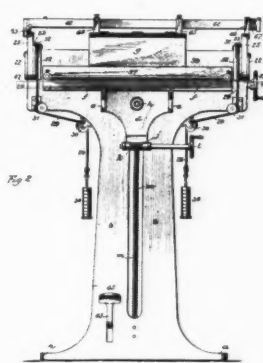


PLATE I.

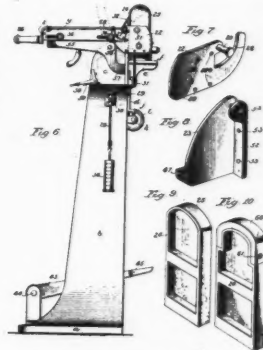


PLATE 3.

lines of lettering on the back, would have to be handled one hundred times by the finisher, i.e., once for every line, when done by hand; and when done on the machine each book would be handled only once, all of the five lines being put on at a single operation of the machine. Ordinary brass type is used. This is locked up in the usual manner in a

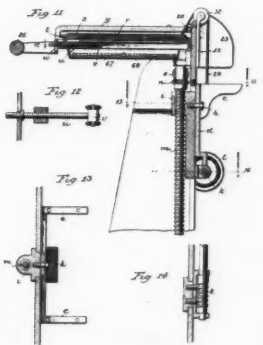


PLATE 4.

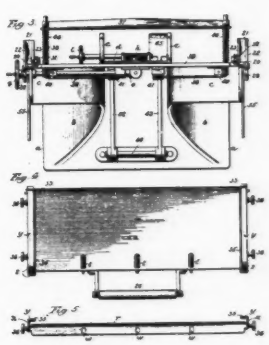


PLATE 5.

chase, the chase in turn is locked on the chase-holder of the machine. The form is heated by gas; the heater is shown in Plate 4.

Plate 1 is a front view of the machine showing book, leveled up to straight edge, in position for lettering; it will be noticed that the book rests on a movable shelf which can be raised or lowered by the hand wheel on the right-hand side of the machine, thus accommodating any size or length of book. This shelf may also be tilted horizontally by

the use of the small hand wheel underneath. This is done to line up the back of the book with straightedge.

The book is held in position by the clamp operated by the foot lever shown at bottom of machine, thus giving the operator the use of both hands to place the book in or take it out of machine.

Plate 2 shows the rear of the machine, the cables connecting the foot lever and the clamp. The chase and chase-holder are shown in horizontal position, as they are when chase is being put on or when changes are being made in the form. The ends of straightedge rest upon the pattern blocks; these pattern blocks are the guides for the chase-holder and chase as they pass over and around the back of book in the process of lettering.

Plate 3 is a cross-section view of the machine; various sizes of books and different curvatures of backs are lettered by the use of the pattern blocks, as shown in this sketch. Five or six sizes of these pattern blocks make a complete set, and will conform to any ordinary range of books. These blocks are placed at either side of the machine and guide the chase and chase-holder while the book is being lettered. This view shows pattern blocks removed from their receptacle. It is but a moment's work to insert or remove these blocks, only one thumb-screw having to be manipulated. The dotted lines outlining shape of bracket indicate position of the chase and chase-holder when machine is in use. This part is only dropped flat as shown in sketch when making changes in form; changes may be made without removing chase from machine.

Plate 4 is cross-section view of the upper portion of the machine, showing in detail the arrangement of and relation to each other of the chase-holder, chase and gas heater.



This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

McLAURIN BROTHERS have opened their new business home, 217 to 219 Mercer street, New York, where they will handle the best of gummed, tin-foil and fancy papers for printers' and box manufacturers' use. They occupy three large and light floors, with the office on the ground floor. They have a novel method of displaying their goods, consisting of sample racks, on which are shown a line of samples well worth inspection.

AGAIN and again have the efforts of expert bronze and ink men to perfect a "gold ink" that would successfully do the work of dry bronzing proved failures, or only half successes, until the average printer has become more or less rooted in the belief that no substitute for bronze can be produced. This conviction now bids fair to be removed from the minds of those who hold it, through the introduction of a bronze ink that has every appearance of successfully "delivering the goods." This ink is put on the market by the firm of T. Riessner, 57 Gold street, New York, one of the largest importers and manufacturers of bronze powders of all kinds. On plated and coated stock this new ink produces results that are really startling, being fully equal to the work of bronze. It can be worked as easily as any ordinary printing-ink, and has all the brilliancy and smoothness of regular bronze powder. An insert in this publication effectively shows a specimen of the results obtained by Riessner's Imperial Bronze Ink.

PICTURESQUE AMERICA.

In beauty and variety of scenery the routes of few, if any, of the railroads of America can equal that of the Chesapeake & Ohio, "the Rhine, the Alps and the battlefields line." A continuous panorama of beautiful vistas, from the gentle charm of fruitful farm lands to the uplifting grandeur of the mountains, delights the traveler from Washington to the journey's end. Crossing Virginia's noble river, the last glimpse of

the seat of the federal government is the great dome of the Capitol building, and the traveler is hurried westward through the fertile valleys of the Potomac's numerous tributaries, now so placid and peaceful, but bearing historic memories reaching backward through four centuries. Shortly the mountains rise before him, verdure-clad — not in the rugged sublimity of the Rockies, but appealing by a gentler, more personal, all-pervasive beauty. At every turn picturesque scenes are spread out before his enraptured eyes. The incomparable views along the Greenbrier stir the blood of even the jaded globe-trotter, who quickly relinquishes memories of old-world splendors for the vision of beauty before him. To the true lover of nature the grandeur of these Virginia mountains becomes an imperishable memory.

The stirring historic events clustered about such names as Culpepper, Rapidan, Fairfax and Manassas come trooping back as the train halts for a moment at these towns, which have long since resumed their wonted Southern calm.

The famous springs — Old Sweet, Hot Sulphur, Warm Sulphur, Salt Sulphur and Healing Springs — on the route of the Chesapeake & Ohio, echo the gay social life that centered here in ante-bellum days. These are still quite as popular with those in search of relief from bodily ills, and are the favorite resort in the hot months for the more exclusive and aristocratic social leaders of both the Southern and the Northern States, and the festivities are said to be quite as numerous and gay as in those old days when our grandmothers danced the Virginia Reel.

Leaving the mountains at Huntington the train seeks quieter country; on the one side the muddy waters of the Ohio speed onward to join the Father of Waters on his journey to the sea; on the other the vine-covered Kentucky highlands add diversity to the scene. Maysville, again vividly recalling the troublous times of the early sixties, is passed and the journey is soon over, a trip that has been a delight from the moment of departure until the train is left behind at Cincinnati. The traveler appreciates more keenly, perhaps, when the journey is ended how much the thoughtful care of the railroad officials has enhanced the pleasure and comfort of his trip, for no convenience or luxury has been omitted, and the unfailing and kindly courtesy of the officials is all that the most fastidious could desire. The well-ballasted roadbed and the improved rolling stock make its wide-vestibuled, electric-lighted trains little short of homes on wheels and ideal spots from which to view picturesque America — along the line of the Chesapeake & Ohio.

THE OUTLOOK ENVELOPE.

The Outlook envelope, an advertisement of which appears in this month's issue of THE INLAND PRINTER, is attracting very favorable attention among the large users of envelopes throughout this country. While dispensing entirely with the addressing of envelopes, it absolutely insures that the letter, invoice, statement or other communication will be correctly mailed, and it covers and protects the contents as completely as an ordinary envelope.

This envelope is the invention of Mr. A. F. Callahan, of Chicago, Illinois, the second vice-president of the United States Cast Iron Pipe & Foundry Company, and is manufactured exclusively by the United States Envelope Company, of Springfield, Massachusetts. It has been on the market for only a few months, but is rapidly coming into very general use. Among the prominent users of the Outlook may be mentioned: Pennsylvania Steel Company, Philadelphia; Prudential Insurance Company, Newark, New Jersey; B. F. Goodrich Company, Akron, Ohio; Crane Company, Carson, Pirie, Scott & Co., Chicago Telephone Company, James B. Clow & Sons, Montgomery Ward & Co., Searle & Hereth, Electric Appliance Company, Sproehle & Co., Chicago; Michigan Stove Company, Detroit and Chicago.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of job composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

AN OPPORTUNITY—For sale: 25 volumes of INLAND PRINTER, October, 1890, to September, 1903; 18 volumes bound in cloth and leather (black), excellent condition. EMORY L. MARSTERS, Twedle bldg., Albany, N. Y.

DO YOUR OWN DESIGNING—Our book explains the making of initials, head and tail pieces, etc., so thoroughly that any one can do it; no knowledge of drawing or outfit necessary; price, \$1.00, postpaid. THE PERRY PRESS, Naugatuck, Conn.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A DAILY NEWSPAPER needs general manager to control, purchase supplies, salary list and finance; must purchase interest, \$3,000 to \$5,000. S 644.

A JOHANNESBURG FIRM (address given below) connected with the printing and allied trades, with substantial connections, is desirous of securing the agencies of American firms, with a view to extension of present business; one of the partners has been buyer for the past 10 years to one of the largest paper and stationery companies in South Africa, and is thoroughly conversant with the requirements of the country; machinery and type agencies not contemplated; highest references given and required. HAYNE & GIBSON, P. O. Box 3788, Johannesburg, South Africa.

COME SOUTH—My time and ability being devoted to other lines, must secure experienced and competent man in printing department of my business; desire party to invest one to three thousand dollars, will amply secure investment; have excellent proposition to offer which will bear thorough investigation; climate delightful, living expenses very reasonable and the very best. S 666.

FOR SALE—A prosperous, new printing-office in Los Angeles, the most rapidly growing city in the United States, and the pleasantest spot to live in; the rapid and constant development of new business enterprises creates a vast amount of printing; this office is located in the heart of the business center; will inventory about \$2,500; owners have other business interests. L. E. ALLEN, 1535 Cambria st., Los Angeles, Cal.

FOR SALE—An up-to-date job printing-office in Maryland city of 15,000; modern type faces, 3 good presses; business \$4,000 last year and increasing; good reasons for selling. S 659.

FOR SALE—In town of 20,000, State Fair City, modern job printing-plant; good location for good hustler; 2 presses—Chandler & Price—new, 1 Latham power stitcher, 4 horse-power motor, Chandler & Price paper-cutter, all new, about 150 fonts of well-selected type; rent low. E. E. MILLER, 807 E. 9th st., Sedalia, Mo.

FOR SALE—Job printing and stationery business in Iowa town of 10,000 population, best location in town; plant new; established 2 years; first year's business \$3,000, second year's business \$5,000; good reasons for selling; will entertain proposition to trade for plant or printing material in Chicago; terms of sale: \$2,500 cash. S 543.

FOR SALE—Long established photoengraving plant in Boston, owner sick; runs by help; plenty orders; good chance to make money. S 611.

FOR SALE—Old-established daily earning over \$400 per month, cheap; part cash, part time; splendid location and opportunity; fullest particulars by addressing S 662.

FOR SALE—One-third interest and good-will in an old-established printing business, centrally located in Chicago; good reasons for selling. S 668.

FOR SALE—Only newspaper (Republican) at county seat, population 2,000, in one of best counties in the West. S 609.

FOR SALE—Up-to-date job printing-office, doing annual business of \$12,000 and growing; leading office in manufacturing city of 30,000 in the heart of gas and oil belt of Indiana; 1 Century, 5 platen presses, with good equipment of type and material; will invoice about \$5,000; splendid opportunity that will stand investigation; at least \$3,000 cash required, easy terms on balance. S 636.

GRAND BUSINESS OPPORTUNITY—First-class commercial printer can buy \$2,000 interest for \$1,500, in one of Denver's leading prosperous plants; health compels me to go East. H. M. PIERCE, Room 59, Belvedere Hotel, Denver, Colo.

JOB OFFICE in Illinois clearing \$100 per month; price \$1,050. S 104.
OLD REPUBLICAN WEEKLY, with big job department always busy; northwestern city, county seat; cleared over \$2,000 last year, can be made to pay much better; sold at a sacrifice on account of sickness, \$1,000 cash required. S 650.

PRINTING PLANT—3 cylinders, 3 job presses, 36-inch cutter, large stock of type; low rent, fine light; cheap for cash. D. LEWERTH, Box 1865, New York.

\$350 TAKES IT—Fine job office, with good business, in best town on Pacific coast. S 625.

\$1,200 CASH, balance on such terms that office will easily pay for itself, buys Missouri country daily and weekly (Republican) to which owner is unable to give personal attention; an opportunity for man with small capital. S 656.

FOR EXCHANGE.

WILL TRADE 180 acres of fruit land in Missouri for up-to-date printing material; this land is located in the heart of the Ozarks, in the far-famed "Big Red Apple Country"; land can be soon converted into cash, but will prove a splendid investment to party who can give it personal attention. U 543.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDERS' smashing machine, rotary card-cutting machine for cross-cutting with collating attachment, 72-inch rotary slitter, bronzing machine, 3 wire stitchers, 13 by 19 Gally Universal, 7 by 11 and 10 by 15 Gordon job printing presses; condition guaranteed; lowest prices. SPRAGUE, 630 Filbert, Philadelphia.

FOR SALE—A Harris printing-press of the latest style, and all recent improvements; has been little used; size 15 by 18. ALLEN, LANE & SCOTT, 1211 Clover st., Philadelphia, Pa.

FOR SALE—About 2,500 lbs. of 12-point modern which has never been printed from—used for electrotyping only; also 12 pairs cases; 20 cents a pound for the type, cases 50 per cent below list. We have 680 lbs. 12-point dotted leaders, in first-class condition, at 15 cents a pound. THE HENRY O. SHEPARD COMPANY, 120-130 Sherman st., Chicago.

FOR SALE—Cylinder press, size 22 by 28, hand or power, speed 1,500 per hour, just the thing for country printery; bargain, \$200. JULIUS MEYER, 2107 E. Prairie ave., St. Louis, Mo.

FOR SALE—One each 8 and 11 point Empire typesetting machines in good condition. Address Box 848, Charleston, S. C.

FOR SALE—One hand press, takes stone 32 by 41, very cheap. THE WALKER LITHO. & PRINTING COMPANY, Dayton, Ohio.

FOR SALE—One Kidder rotary wrapping-paper press with attachments, for roll product, one color, but little used, good as new, boxed for shipment, will be sold at a bargain for cash or on easy terms. THRASH-LICK PRINTING COMPANY, Fort Smith, Ark.

FOR SALE—One Seybold pony hand-clamp power cutter, will cut to square 32 inches; just rebuilt and as good as new; a first-class machine at a bargain. THRASH-LICK PRINTING COMPANY, Fort Smith, Ark.

FOR SALE—One 30-inch Potter drum cylinder book and job press, in good condition, for sale at bargain. THRASH-LICK PRINTING COMPANY, Fort Smith, Ark.

FOR SALE—One 38 by 54 Potter press, thoroughly overhauled in our factory and as good as new. CAPS BROTHERS, Special Printers' Machinery Co., Kansas City, Mo.

MACHINERY MANUFACTURERS' attention is called to the Northcott Blank-book Lettering Machine, described elsewhere in this magazine; the United States patent of this machine is for sale at a reasonable figure. W. P. NORTHCOTT, 200 S. Clinton st., Chicago.

8 by 12 GOLDING JOBBBER, steam fixtures; now running, doing good work; price low. H. M. DOWNS, Fitchburg, Mass.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN ALL-AROUND PRESSMAN, familiar with work of good country-city office, please address S 273.

HALF-TONE ETCHER used to high-grade work, steady and reliable; permanent situation to right man. FREEMAN ENGRAVING COMPANY, Minneapolis, Minn.

HELP WANTED—An artist for photoengraving house; one who has had experience; steady position for good man; state wages and references. S 623.

I AM LOOKING for a good salesman; I would like to talk with one who has a record in selling type or printing material; perhaps some man with printing or newspaper experience will see in this the chance of his life; he must not be too old, should be of good character, willing to travel and work, and surely able to sell; not a commission job, but a permanent improving position; this will not appeal to many, I am looking for one; if it appeals to you be sure you tell why, and also why you should appeal to me; if afraid to tell something in confidence save your postage; don't forget age and experience. S 342.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

PRESSMAN to run Hoe 3-roll perfecting press. Address, stating wages and references, Box 464, Ottawa, Canada.

PRINTERS, pressmen, proofreaders, binders, engravers, good men of all sorts can register without cost for positions with **COCHRANE SUPPLY BUREAU**, 819 E. 35th st., Brooklyn, N. Y.

SALESMAN familiar with printing and allied trades wanted; high-class man only. S 637.

SOLICITOR for engraving house; must be thoroughly reliable and experienced. S 188.

THE BARNES-CROSBY COMPANY OF CHICAGO, NEW YORK AND ST. LOUIS, is at all times anxious to hear from reliable and competent workmen in every branch of the photoengraving trade; we constantly have positions for such men; applicants must be members of the I. P. E. U. **BARNES-CROSBY COMPANY**, Chicago. Employment Bureau.

WANTED — A capable all-round printer who can manage private office; only man at present employed and first-class in every respect considered; good chance for right man; state qualifications and address S 616.

WANTED — A job printer who thoroughly understands doing up-to-date typography and presswork; a permanent place at good wages is offered. **HAL MARCHBANK'S PRINT SHOP**, Lockport, N. Y.

WANTED — Compositor with original and artistic ideas, sober, steady; permanent position and good wages to right man. Box 262, Detroit, Mich.

WANTED — First-class job printers (union or non-union), at Grand Rapids, Mich. Address, with particulars, S 480.

WANTED — In addition to our present force, a first-class stone man who is also capable of checking and revising; work requires a thoroughly competent, first-class workman, and none other need apply. **THE DORSEY PRINTING COMPANY**, Dallas, Texas.

WANTED — In addition to our present force, 2 job printers capable of handling the better class of commercial work. **THE DORSEY PRINTING COMPANY**, Dallas, Texas.

WANTED — In addition to our present force, 2 printers capable of handling intricate blank-book-heading work. **THE DORSEY PRINTING COMPANY**, Dallas, Texas.

WANTED — **COMPETENT RULER** — A young man who thoroughly understands ruling; may be called upon to do intricate card-index ruling; Piper machine used. Address, with full information as to experience, ability and wages, S 614.

WHOLESALE PAPER HOUSE wants 3 good, hustling salesmen for Iowa, Missouri and Kansas, on basis of half the profits; can also furnish connection on type, presses, etc. Address, with references, P. O. Box 1300, Omaha, Neb.

SITUATIONS WANTED.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYEES IN YOUR BUSINESS? — **THE INLAND PRINTER** is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen write to The Inland Printer Company, 120-130 Sherman street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

A GOOD JOB COMPOSITOR wants position in shop doing best grade of work; union. S 536.

A THOROUGHLY COMPETENT ADVERTISING MAN desires connection with a strong daily; sufficient references will be given. S 663.

ABSOLUTELY SOBER, reliable, experienced man wishes situation as foreman or superintendent of news or job office; fair education, hustler, married, now employed. At references. S 643.

ARTIST, experienced on ornamental lettering and poster designing, desires to make change. S 641.

AS PRESSROOM FOREMAN, either working or non-working, by man who knows his business thoroughly and attends to it; a good economical pressroom manager with good executive ability, and can turn out good work and take good care of presses. S 660.

BINDERY FOREMAN, first-class forwarder and finisher, can handle help to best advantage, large or medium bindery; printed or blank. S 21.

BINDERY SUPERINTENDENT or foreman, experienced on all classes of work, will be pleased to consider offer from establishment for either position; references. S 264.

COMPETENT BINDERY FOREMAN desires to make a change; practical, all-around man, experienced estimator, stock buyer, etc.; well acquainted with handling help, stock and material. S 624.

COMPETENT CARTOONIST desires position on hustling daily in West or mid-West. V. R. QUILLLEN, Signal, Sapulpa, I. T.

COMPOSING-ROOM FOREMAN desires to connect with plant doing high-grade work by September 15; competent, reliable, references, married. S 596.

CYLINDER PRESSMAN — First-class on all grades of work, past 6 years foreman of Eastern pressroom, best of references, union. T 600.

FOREMAN OR SUPERINTENDENT — Thorough practical printer, now employed in New York city, seeks engagement; any locality; close economizer; for sufficient reasons desires to change; excellent references, 20 years' experience. S 655.

IF IN NEED of a man to take charge of a medium sized job office or composing-room, one who is up-to-date, reliable, a worker, and who will take an interest in your business, address S 635.

IF YOU ARE LOOKING for a superintendent or assistant manager, estimator, business-getter, experienced, write me; employed, but will change. S 272.

JOB COMPOSITOR — Fully acquainted with all classes of commercial, book, show printing, competent to take charge, excellent references, union. S 639.

JOB MAN wants situation in union shop doing best grades of work; middle West or South. U 536.

LINEOTYPE MACHINIST, having 12 years' experience on large newspaper plants with all the latest improvements, desires to change to day work; am not an operator. S 627.

MACHINIST-OPERATOR, 5,000 brevier, thorough machinist, steady, desires permanent position. L. C. BIGELOW, Hotel Wilkesbarre, Wilkesbarre, Pa.

MANUFACTURERS — A young man, with over 20 years' practical experience, with especial reference to the manufacture of books, etc., wants a position; thoroughly acquainted with modern methods and the management of factory and office, practical experience in the purchase of equipments and erection of same, the reorganization, moving and re-erection of plants; able to take entire charge. R., 2025 Green st., Philadelphia, Pa.

OPERATOR desires position; medium speed, but increasing; sober, union. S 607.

OPERATOR of limited experience, fair speed and increasing, sober, union, desires situation. S 665.

OPERATOR-MACHINIST, 7 years' experience, union, married, sober, 5,000 nonpareil, wants situation; California or Northwest. T 570.

PHOTOENGRAVER — Young man, experienced in all branches, open for position October 1. S 647.

PHOTOENGRAVING — Photographer, thorough wet-plate operator, experienced on half-tone work and line negative, desires position in New York. S 475.

PHOTOGRAPHER for half-tone engraving, first-class man, wants to change position from New York to Chicago or Milwaukee. S 661.

POSITION WANTED by A1 cylinder, platen and Harris pressman; would take charge of small pressroom; union. S 649.

POSITION WANTED by first-class zinc etcher, line and coarse screen operator; union man. S 613.

PRESSMAN — Cylinder and platen pressman desires permanent position; 10 years' experience, best of references. S 640.

PRESSMAN, 10 years' experience, 4 years' charge of pressroom; sober, modern. S 658.

PRESSMAN AND FOREMAN wants situation; hustling, up-to-date and sober, capable handling large pressroom and work. S 488.

PRESSMAN-MACHINIST, 14 years' experience on Hoe, Scott and Duplex presses, 5 years as Linotype machinist and foreman of pressroom. S 632.

PROOFREADER (practical printer) desires position in first-class printing-office; familiar with catalogue, book, job, railroad work, careful reader and reviser. S 167.

SITUATION WANTED — By A1 folderman; Dexter automatic preferred. S 621.

SITUATION WANTED — Pressman with over 18 years' experience desires situation. S 528.

UP-TO-DATE AD. AND JOB COMPOSITOR wants situation in Middle or Southern States. S 634.

WANTED — A position by a first-class platen and cylinder pressman. **WALTER CAVELL**, 525 Adams ave., Scranton, Pa.

WANTED — Position as foreman of bookbinding; 22 years' practical experience; at present foreman of a large bindery doing all classes of work; South or West preferred. S 387.

WANTED — Position by first-class Linotype operator; 9 years in present position; Eastern States preferred; day work desired. S 608.

WORKING OR MANAGING FOREMAN, capable, experienced on high-grade work, exacting and economical manager, expert stone hand, desires change; west of Mississippi; salary not less than \$25 per week. S 652.

YOUNG MAN, employed as manager-foreman union office, desires change for good reasons; 12 years' newspaper and general printing experience; refer to present and past employers as to hustle, ability, honesty and advantageous knowledge of the printing business — every department; if position proves desirable would like to buy an interest. S 139.

SHERMAN ENVELOPE CO. Manufacturers of all kinds and sizes of ENVELOPES

WORCESTER, MASS.

LITHOGRAPHED, PRINTED OR PLAIN. THE SHERMAN STATEMENT MAILING ENVELOPE
THE SHERMAN STAMP SAVER, ALSO ANCHOR CLASP MERCHANDISE MAILING ENVELOPES
OUR ENVELOPES ARE MADE FROM STANDARD GRADES AND WEIGHTS OF PAPER

WANTED TO PURCHASE.

DEXTER, or other, first-class book folding machine capable of handling wide range of work; also a Dispatch or Miehle fast newspaper press; prices must be bed rock. S 630.

WANTED—Copies of THE INLAND PRINTER for the months of November, 1883, January and February, 1884, and January, 1889. THE INLAND PRINTER COMPANY, Chicago.

WANTED—Weekly with established job business, thriving western community, Colorado preferred; give competition, equipment, references. PURCHASER, Box 373, Madison, Wis.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use; saves type and time, produces very strong matrices; price suitable; free delivered if cash with order. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17.00 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5.00, with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third st., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts, from prints, drawings, photos, are easily and quickly made by the unskilful on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

I CAN SELL YOUR NEWSPAPER OR JOB PRINTING BUSINESS, no matter where it is or what it is worth; send description, state price, and learn how; I have, or can find, the business you want to buy; tell me your requirements. W. M. OSTRANDER, 267 North American bldg., Philadelphia.

LEARN ADVERTISING FOR \$5—Write to-day for free particulars about our complete, unique, practical and fascinating course of instruction in advertising; we give you a chance to earn money and get the best kind of experience while learning. WELLS & CORBIN, 608 P. Lippincott bldg., Philadelphia.

LINOTYPE SIGNAL LIGHT—An electric device which shows a signal, by means of a small incandescent lamp, whenever the metal pot needs replenishing; any one can make and attach it; detail drawings and full directions, \$1.00; or I can supply device complete for \$3.00. WILLIAM H. BELL, Box 403, Portland, Oregon.

OVERLAY KNIFE—This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.



IN FOUR MONTHS (in the little city of Port Huron, Mich.), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business five years ago to become associated with an Eastern advertising agency. Any printer anywhere can successfully operate along the same line. For \$2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. HOLLIS CORBIN, 608 A Lipincott building, Philadelphia.

TIME - SAVER FOR 25c.

Send 25c. in stamps for Van Riper's Standard Cut Paper Scale, by which printing estimates are quickly, accurately and easily made. BELDEN & COMPANY, 137-153 E. Van Buren St., Chicago

We Furnish PRESS CLIPPINGS upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago

DRAWINGS

MADE WITH



HIGGINS' AMERICAN DRAWING INKS

(Blacks and Colors)

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and means—the best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—Higgins' Drawing Inks.

(Send for color card showing actual Inks.)

At Dealers in Artists' Materials and Stationery.

Bottles prepaid by mail, 35 cts. each, or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.

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Main Office, 271 Ninth St. } BROOKLYN, N. Y.
Factory, 240-244 Eighth St. } U. S. A.

Printers and Stationers **Make RUBBER STAMPS** A PROFITABLE SIDE LINE. Profits large and demand increasing. Investigate. Complete outfits from \$25.00 up. Write for catalogue.

PEARRE E. CROWL COMPANY, BALTIMORE, MD.



ILLUSTRATIONS Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded).

SPATULA PUB. CO., 77 SUDBURY ST., BOSTON.

15,000 Stock Advertising Cuts!

All lines of business. Fine assortment for printers' blotters, etc. State what you want. Address, HARPER ILLUSTRATING SYNDICATE, Columbus, O.

Pressmen, Pressfeeders, Linotype Machinist-Operators, Compositors, Binders and Paper Rulers WANTED IN SAN FRANCISCO, CAL.

Good men in above positions can readily find work here. No strike—simply scarcity of men. Contracts with all unions signed until July, 1905. More union than open offices. Scale as high as anywhere in the United States, and is to be increased every six months for next two years, and time reduced to eight hours. Address at once SECRETARY THE SAN FRANCISCO TYPOTHETÆ, San Francisco, Cal.

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

DO YOU IMITATE TYPEWRITING?

If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work. :: Typewriter Ribbons, Satin-finish Carbon Papers, and the wonderful Cobweb Carbon Papers, the thinnest and most durable carbon paper upon the market. :: :: :: :: :: :: ::

INK, TRIAL POUND, - - - \$3.00
RIBBONS, EACH, - - - 1.00
RIBBONS, PER DOZEN, - - 9.00

A. P. Little NEW YORK
CHICAGO
PHILADELPHIA
PITTSBURG
LONDON
TORONTO
MANUFACTURER
Rochester, N. Y.

Stop Kicking Your Press

WRITE TO ME AND LEARN ALL ABOUT IT

G. F. ARCHER, - 150 Nassau Street, New York

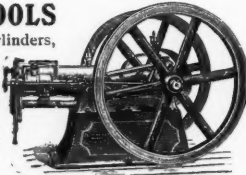
SPECIAL IMPROVED TOOLS

and machinery are used in making the cylinders, pistons and important parts of the

Olds Gas and Gasoline ENGINES

Each part is mathematically exact and mechanically perfect. That is why these engines do more work at less expense and outwear the ordinary Gas Engine.

Our new catalogue gives full particulars.



OLDS MOTOR WORKS, 230 River Street, LANSING, MICH.

GRAPHITE for LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.

LIONEL MOSES IMPORTER

36 East Twenty-Second Street, NEW YORK

High-Grade Imported Papers

Japan Vellum, French and English Covers, French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

THE HENRY GERBER CO.

MANUFACTURERS OF

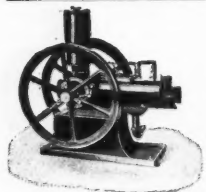
Carbon Paper and Typewriter Ribbons

ESTABLISHED 1887

114 William Street, NEW YORK

Adopted by UNITED STATES and FOREIGN GOVERNMENTS

Cheap Power for Printers



Highest Award for Direct Coupled Kerosene Engine and Dynamo, Paris Exposition, 1900. Gold Medal, Pan-American Exposition, 1901. Gold Medal, Charleston, S.C., Exposition, 1902.

THE MIETZ & WEISS Kerosene and Gas Engine

Burns Kerosene. Cheaper and safer than Gasoline. Automatic, simple and reliable. For Pumping, Electric Lighting, Charging Storage Batteries and all other power purposes. Direct coupled or belted Dynamo. Sizes from 1 to 60 H. P.

Holsts, Air Compressors, Dynamos, Portable Outfits.

SEND FOR CATALOGUE.

A. MIETZ, 128-138 Mott St., New York

Did you specify that a **Durant Counter** be attached to the press you ordered?



IT'S A GOOD SIGN

When a DURANT COUNTER comes with a press, you know the press-builder used the best material.

STEK-O

A Perfect Paste in Powder Form

Costs nothing to try it.

Clark Paper & Mfg. Co., Rochester, N. Y. Twelve Agencies.

ILLUSTRATING is a MONEY-MAKING

profession. We teach you by mail to become an **Illustrator, Ad.-Writer, Journalist, Proofreader, Bookkeeper, Stenographer, Electrician, Electrical Engineer, etc.** Write for Free illustrated book, "Struggles With the World," and mention the subject which interests you.

Correspondence Institute of America, Box 741, Scranton, Pa.



? DO YOU ?

know that we are making Padding Glue that is stronger and more flexible than any other?

Padding Glue that does *not* become sticky in hot weather, nor brittle in cold weather.

Padding Glue that hundreds of firms say is the *best* they ever used.

Write to-day for our prices. They will interest you.

ROBT. R. BURRAGE, 35-37 Frankfort Street, NEW YORK

TO RENT 1241 to 1249 State Street.

Six story and basement, steel construction, fire-proof building, 97 x 144 feet. Light on four sides, west front, containing about 85,000 square feet of floor space. Three high-pressure boilers of 150 horse-power. Freight and passenger elevators. Convenient to all freight houses and business district of the city. Shipping facilities in rear. For terms apply to

HYDE W. PERCE, Agent, 308-135 Adams St., Chicago.

Carbon Paper and Typewriter Ribbons

THE KLEAN KIND

The Stenographer of "Smutless Town" Has paper as white as her P. K. gown; Her work is perfection, her copies are neat; No dirty smudges at the side of the sheet; The reason is plain, her work is done With carbon as clear as "The Rising Sun."

Use only Cooper's Rising Sun Brand

Samples mailed on application.

LEON N. COOPER, 140 Nassau Street New York City

CARBON PAPERS

Some printers put up with an inferior quality because they do not know where to get better. Such have not received our samples. We have a new and interesting price folder for those who will ask for it—samples too, leaders of our thirty-six varieties, sizes 4 x 6 to 25 x 38.

WHITFIELD CARBON PAPER WORKS, 123 Liberty Street New York City

BONNERWITH BROS.

MANUFACTURERS AND JOBBERS OF

Advertising Calendars

12 East Fifteenth Street NEW YORK

Factory . . . 963-967 De Kalb Avenue BROOKLYN, N. Y.

Calendar Pads and Specialties. Largest line of Imported and Domestic Goods. Sample lines \$2 and \$4, and will be credited to you on your first order. Calendar Pad sheet sent upon application.

SUMMER ROLLERS

THE VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

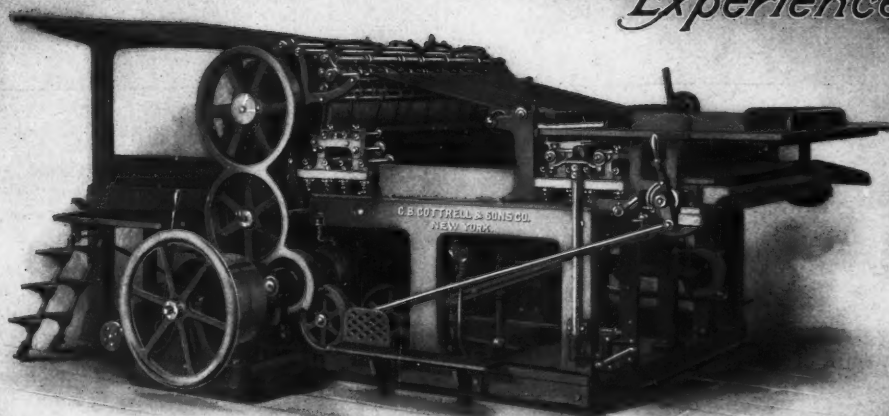
WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

“COTTRELL”
Leading Printing Press
OF THE
World

*48 Years
Successful
Experience*



*New Series
-High Speed
-Two-Revolution
Presses.*

C.B. COTTRELL & SONS CO.

41 Park Row New York. 279 Dearborn St. Chicago.

The Brown & Carver Machine Works

OSWEGO, NEW YORK, U. S. A.

MAKERS OF NOTHING BUT

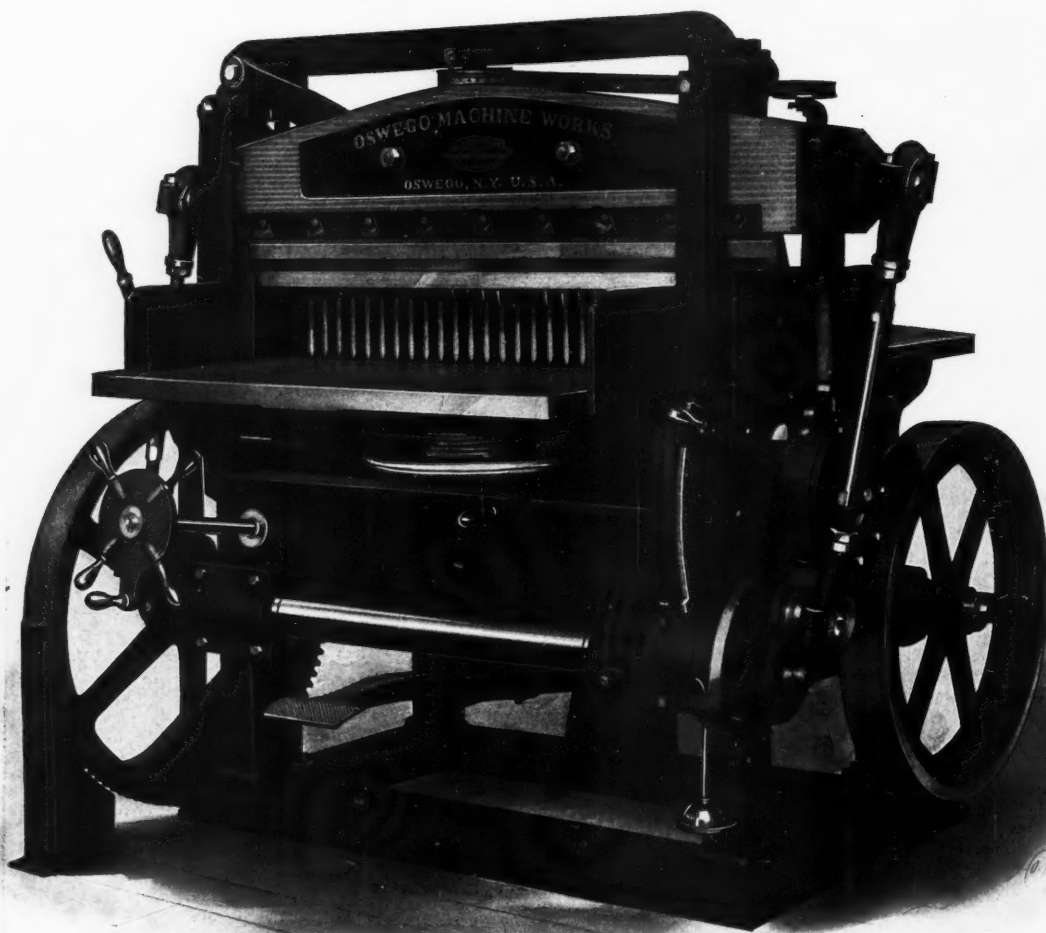
CUTTING MACHINES

All Sizes

Automatic Clamp
Automatic and Hand Clamp
Automatic with Treadle
Hand Clamp

Small Power
Hand and Power Drive
Wheel Cutters
Lever Cutters

All Styles



44-Inch Label, 1903 Design.

Ask for detailed description of a Cutter exactly adapted to your needs.

AGENTS

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| Van Allens & Boughton, . . . 17-23 Rose Street, New York | Toronto Type Fdry. Co., Ltd., 70-72 York St., Toronto, Ont. |
| Thos. E. Kennedy & Co., . . . 337 Main St., Cincinnati | American Type Founders Co., 606-614 Sansom St., Philadelphia |
| American Type Founders Co., 405 Sansome St., San Francisco | J. M. Ives, 301 Fisher Building, Chicago |
| Andrew & Suter, 23 Goswell Road, London, Eng. | |

PRINTED WITH
RIESSNER'S
IMPERIAL BRONZE
INK.

Trade Mark Registered in U.S. Patent Office.

— Made for Plated and Coated Stock. —

NOTHING IN THE MARKET
CAN COMPARE WITH IT.
A TRIAL WILL CONVINCE YOU.

For Brillancy and Sharpness the Ink will give
Unrivalled Satisfaction.

It Prints as easy as any other Printing Ink and
reputationally it is a time and money saver.

ANY PRINTER CAN USE IT.

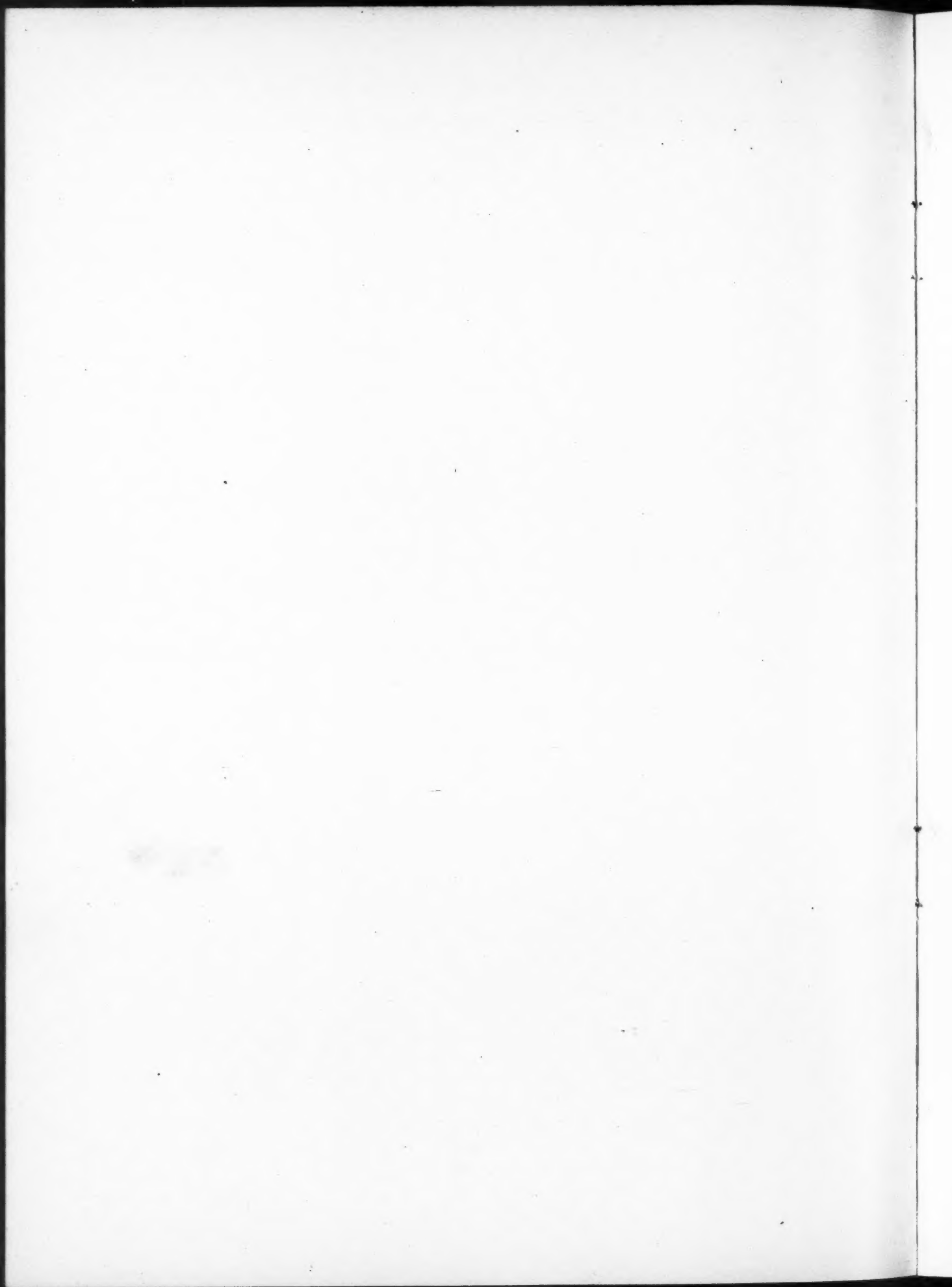
MADE IN PALL GOLD, RICH GOLD
AND ALUMINUM.

T. RIESSNER,

Printer, Stationers and Metal Engr.

57 Gold Street, NEW YORK.

Telephone 174-1750



PARSONS BROTHERS

Paper Merchants and Exporters

257 BROADWAY NEW YORK CITY

CABLE ADDRESS, "PARSOBROS," NEW YORK

171 Queen Victoria St., London, E. C.
Cable Address, "Normanique."

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Cable Address, "Unitpaper."

44 St. George's Street, Cape Town.
Cable Address, "Spediteur."



Export Agents for

American Writing Paper Co.

The Duncan Co.

Geo. W. Wheelwright Paper Co.

AND OTHERS.

EXPORTERS of all grades of Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.

THE L. L. SIRRET CORPORATION

GEOGRAPHERS AND ENGRAVERS
61 BEEKMAN ST., NEW YORK, N. Y.



PHYSICAL MAP OF
THE UNITED STATES

MAPS,
CHARTS,
PLANS,
DIAGRAMS,
LINEAR
WORK

THIS IS A SAMPLE OF SOME OF OUR MAP DRAWING. IN ITS EXECUTION IT APPLIES TO OUR GENERAL TREATMENT OF OUR WORK, FOR ALL, AS WELL AS SPECIAL LINES, YOU MAY WISH TO HAVE US PREPARE FOR YOU

Inland Printer Technical School

Machine Composition Branch

Established last August. 150 Graduates. Write for "Letters from Graduates."

Job Composition and Presswork Branches

Will be open for pupils within a month. Prospective pupils should send in request for booklets at once.

Personal instruction will be given by the most competent practical experts procurable. A single term under such tuition will equal years of experience without an instructor. Each student's personal needs considered. Classrooms light and airy—104 x 106 floor space. Ample modern equipment. Successful new devices in operation. The school is under union jurisdiction.

INSTRUCTORS

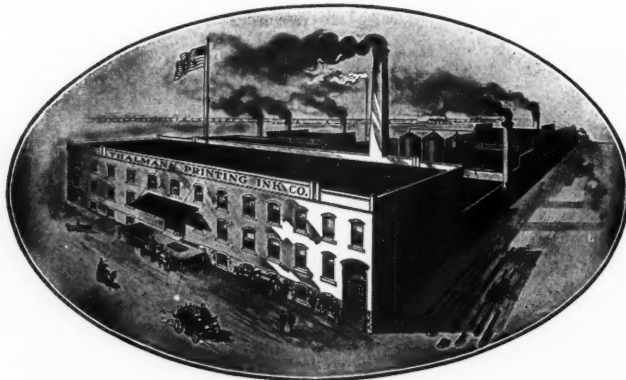
MACHINE COMPOSITION, JOHN S. THOMPSON, Author of "Mechanism of the Linotype,"
"Correct Keyboard Fingering," etc.
JOB COMPOSITION, . . . JOHN M. LARKING, Editor, Job Composition Department, "The
Inland Printer."
PRESSWORK, J. E. CASHION.

Inland Printer Technical School

A. H. McQUILKIN, General Manager.

120-130 Sherman Street, CHICAGO

I
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OUR SAMPLE SHEET OF

Solid Cover Colors

For printing on dark-colored and antique papers will be mailed to you on application. They are the best made. Try them

Thalmann Printing Ink Company

SAINT LOUIS

CHICAGO

KANSAS CITY

OMAHA



Quality
Wins

*Franklin Quality
Wins*

The results derived from ads., booklets or catalogs depend largely upon the quality of designs—prepared copy and engravings used. We are specialists in this work and offer unequalled service to concerns desiring the higher order of advertising material.

**Franklin Engraving & Electrotyping
Company**

350 Dearborn Street
CHICAGO

The Ault & Wiborg Co.

CINCINNATI ✱ NEW YORK ✱ CHICAGO ✱ ST. LOUIS

TORONTO, CANADA

LONDON, ENGLAND

We ask those interested

IN

DUPLEX OR
DOUBLE TONE

INKS

to contrast the effects shown in
the June number of "The American
Printer" (all done in our
DUPLEX Inks — see page 389)
with those shown in the April
number, same journal. ♢ ♢ ♢ ♢

WHEN YOU WANT FINE PRINTING INKS COME TO HEADQUARTERS
AND GET THE BEST.

The Ault & Wiborg Co.

*"It does not pay to
advertise continuously a
poor article."*



LORING COES
1822-1903

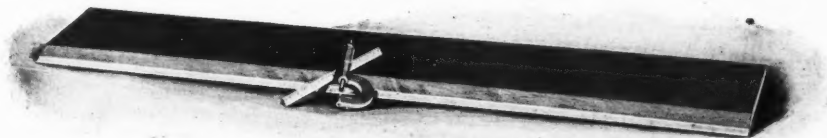
We have no doubt you can see
why our "ad" has been in
this publication for so long—

We make "COES' Quality"

That means { Absolutely the best money can produce
in Material, Finish and Temper.
All under "COES' WARRANT."

Our methods are "COES' WAY" and
NOT the "Knife Association's way."

It may do some of you good to see how good OUR way is
and get a knife like this:



Mention this and you'll gain something.

LORING COES & CO. Inc.
WORCESTER, MASS.

CALENDAR PADS

The largest number of styles

Sixty-two styles and sizes

The greatest variety of designs

Plain, two-color, reverse and meltons

The best material and workmanship

Together with nine years' experience, make

**Willcox
Pads**

| 1904 <i>January</i> 1904 | | | | | | |
|----------------------------|-----------------------------|-----------------------------|-----------------------------|------------------|-----------------|-----------------|
| <i>Sun</i> P. Moon 3 | <i>Mon</i> L. Quar. 4 | <i>Tues</i> N. Moon 5 | <i>Wed</i> F. Quar. 6 | <i>Thur</i> 7 | <i>Fri</i> 8 | <i>Sat</i> 9 |
| 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 31 | 25 | 26 | 27 | 28 | 29 | 30 |

**Standard
Pads**

Catalogue and Price-List free.

The color insert in this issue, "A Peaceful Scene," is another copyrighted calendar design from the Willcox 1904 line. It is not yet too late to get the late orders in your field.

H. H. WILLCOX **BUFFALO, N. Y.**
— U. S. A. —

TABULAR WORK, with type-high brass rule, is done on the Linotype. This is only one of the many valuable points of this wonderful machine.

Model 2

Double Magazine Linotype

Gives instant use of four or more different faces.

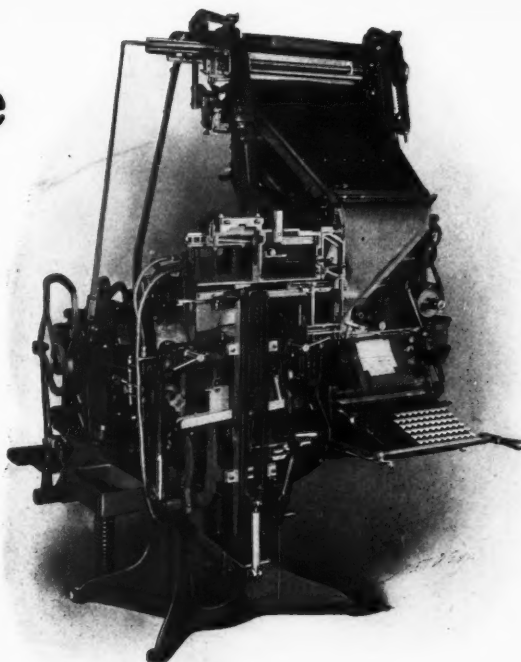
In this machine one magazine is directly over the other.

Model 3

Standard Pica Linotype

For one- or two-letter matrices.

Unless specially directed, this machine will hereafter be shipped on your order.



Model 2—DOUBLE MAGAZINE MACHINE.

Over 2,500 Machines in Book Offices!

This could not be possible if the work were not of the very highest quality.

The users of these machines purchase only the best, and being in a competitive business must practice the greatest economy.

WE GUARANTEE That the Mergenthaler LINOTYPE MACHINE is doing *better book composition* and at a *lower cost* than can be done by any other known means.

FINEST TYPOGRAPHY

GREATEST ECONOMY

ADDRESS FOR TERMS, ETC.,

MERGENTHALER

P. T. DODGE, PRESIDENT.

Tribune Building,
NEW YORK CITY

LINOTYPE CO.

17-19-21 Van Buren Street,
CHICAGO

617-619 Clay Street,
SAN FRANCISCO

(WRITE TO YOUR NEAREST AGENCY)

The Henry O. Shepard Company

PRINTING SPECIALISTS

SOME REASONS FOR THE FAITH THAT IS IN US.

THE REASONS WHY

You Should Have Good Printing.

It procures for you a favorable introduction.
It gives you a prosperous appearance.
It is an earnest of the character of your goods.
It insures preservation of your advertisement.

THE REASONS WHY

You Should Consult Us.

We have facilities and equipment that are unsurpassed.
We have men of taste who will give you expert advice in deciding upon those details of design, type faces, paper and general make-up that give distinction to a booklet or catalogue.
We have skilled artisans who follow instructions with intelligence.
We have a scale of prices that is low when the superior quality of our work is considered.
We do the sort of printing that escapes the waste-basket.

THE REASONS WHY

Your Printing Should Bear Our Imprint.

It will give you prestige.
It will increase your business.
It will bring you success.

ESTIMATES FURNISHED FOR THE ASKING.



The Henry O. Shepard Company
120-130 Sherman Street
Chicago

A PAGE FROM THE
PENINSULAR PAGEANT
THE PROGRESSIVE JAP RIGHT WELL
DOES HE APPRECIATE PENINSULAR PAPER
PENINSULAR PAPER CO.



The NORTHLAND SHOP
BUTTE, OREGON, U.S.A.

PENINSULAR

Cover Papers

**FOR SALE BY THE FOLLOWING
WHOLESALE PAPER DEALERS**

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| Bradner Smith & Co., | Chicago, Ill. |
| Union Card & Paper Co., | New York, N. Y. |
| F. O. Sawyer Paper Co., | St. Louis, Mo. |
| Wright, Barrett & Stillwell Co., | St. Paul, Minn. |
| Minneapolis Paper Co., | Minneapolis, Minn. |
| Bay State Card & Paper Co., | Boston, Mass. |
| Benedict Paper Co., | Kansas City, Mo. |
| Chicago Newspaper Union, | Chicago, Ill. |
| Louisville Paper Co., | Louisville, Ky. |
| R. P. Andrews & Co., Inc., | Washington, D. C. |
| Union Paper & Twine Co., | Cleveland, Ohio |
| Diem & Wing Paper Co., | Cincinnati, Ohio |
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| Louisville Paper Co., | Nashville, Tenn. |
| C. P. Lesh Paper Co., | Indianapolis, Ind. |
| Chicago Newspaper Union, | Fort Wayne, Ind. |
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| H. Niedecken Co., | Milwaukee, Wis. |
| Chicago Newspaper Union, | Sioux City, Iowa |
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| W. F. Holmes, Agent, | Grand Rapids, Mich. |
| Memphis Paper Co., | Memphis, Tenn. |
| Archer Paper Co., | Chattanooga, Tenn. |
| Geo. F. Wing & Co., | Macon, Ga. |
| Hyde Paper Co., | Pueblo, Col. |
| Geo. F. Smith & Son, | Trafalgar Bldg., Charing Cross, London W. C. England |
| W. J. Gage & Co., Lim., | Toronto, Ont. |

Exclusive Agents for Canada.

The Reverse Side Shows A PAGE FROM THE PENINSULAR
PAGEANT. If you wish the whole book, write us * * * *

PENINSULAR PAPER CO.

YPSILANTI, MICHIGAN

WEAVERS OF FINE CLOTHES FOR BOOKS

When You Are Ready to Purchase

Electrotype, Stereotype, Engraving Machinery
of the quickest and most durable type, and which meets the requirements of the trade in every respect,

Write to Us. We Have It

—FOR—

Quick Delivery at Reasonable Prices.

Our Curved, Flat and Combination Routing Machines

are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

GEO. E. LLOYD & CO.
194-204 South Clinton Street. CHICAGO, ILL.

SEND FOR OUR NEW BOOK OF Samples of Specialties in Cover Papers

SEA WAVE, CENTURION AND REPOUSSE

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses : : : : : :

OUR OTHER SPECIALTIES ARE

Vellum and Satin Tints

In fifteen colors, 21 x 33, 60 and 80 lb.

Onion Skin Bond

In Folio, Royal and Double Cap.

Half-tone Writing

In 17 x 22, 19 x 24 and 17 x 28.

Keith Paper Company
TURNERS FALLS : : : : : MASS.

Chas. Hellmuth

MANUFACTURING AGENT FOR

KAST & EHINGER

Awarded Grand Prix and Two Gold Medals
at Paris Exposition

Printing and Lithographic **INKS**

SPECIALTIES

**FINE
HALF-TONE
BLACKS**
for job and
magazine work

**Bi-tone Inks,
Three-Color
PROCESS
INKS**

BRILLIANT COVER INKS
in various shades and combinations
Unsurpassed Proving Blacks

OFFICES AND
FACTORIES: { 46-48 E. HOUSTON ST., NEW YORK
357-359 S. CLARK STREET, CHICAGO

Henry Lindenmeyr & Sons

WE CARRY THE LARGEST
AND BEST ASSORTMENT OF

WRITING PAPERS

OF EVERY DESCRIPTION
AND ARE ABLE TO MAKE

PROMPT SHIPMENTS FROM STOCK

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York

THE HUBER

THE HUBER PRESS

The best built and most durable is surely the cheapest, especially when you consider the good features that excellence of manufacture always insures.

The Huber Press is built for the finest work; its impression is the strongest and most rigid; its distribution, with the pyramid and geared angle rollers, gives the most uniform and even flow of the ink; without intermediate gears, the drive is direct; bed and cylinder locked together—the entire stroke is a guarantee of register.

A little time spent in investigating the good points of the Huber will repay you in the time saved in its use over other machines.

Let us show you the Huber Press.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange
Building, Pitt Street.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO

Business Established 1867



At a meeting of the stockholders of Rogers & Wells, Chicago, held August 20, 1903, the name of the Corporation was changed to

Rogers & Company

This step marks the close of a business year which has been by far the most successful in the history of the organization.

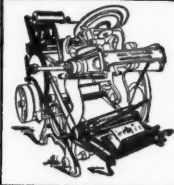
Starting thirty-six years ago as a small local printery, under the firm name of D. & C. H. Blakely, it progressed slowly until 1887, when the present management assumed control.

Since then it has built up a business which is national in character, with a product second to none in quality, and an output of the higher grades of engravings and printed matter exceeding in magnitude that of any other printing house in the United States.

Rogers & Company
Catalogue Makers
Harmon Court
Chicago



The Kramer Web Attachment For Platen Presses



Feeds the paper from a roll to the platen press and cuts it off to any size after being printed, and delivers it piled on a table ready for the customer. .. It makes the press automatic.

We make the only intermittent rewinder in the market which will rewind the product of the press as it is printed.

The number of Kramer Webs now in use over the United States and Europe would

DOT THE MAP

and users of the same are more than pleased.

Here is a good word added to a large list we already have:

KRAMER WEBB CO.,

WILMINGTON, DEL., August 2, 1903.

Gentlemen,—We are having so much work for your attachment that we must have another. We would like to give you a better recommendation than this if it were possible.

Yours truly, HEID & CO.

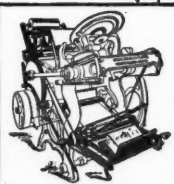
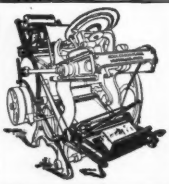
In the past month machines have been shipped to Kansas, Missouri, Oklahoma, Colorado, Canada, and eight to England, besides our local orders.

YOU ARE NEXT

KRAMER WEB COMPANY BOURSE, PHILADELPHIA

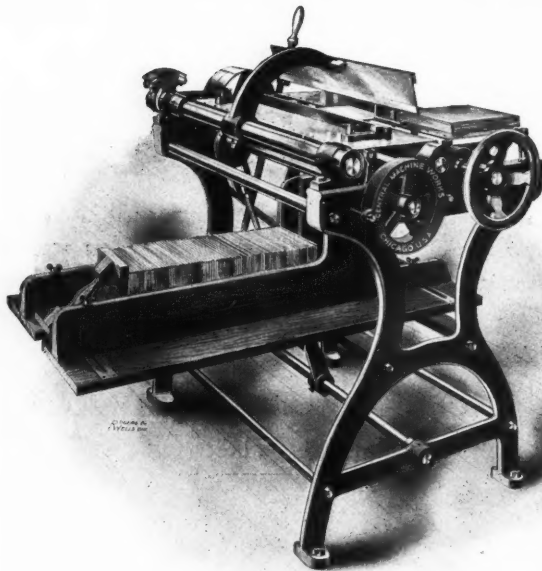
American Type Founders Co., U. S.
Keystone Type Founders Co., Philadelphia.

Toronto Type Founders Co., Toronto, Canada.
Chas. Beck Paper Co., Philadelphia.



The Anderson Section-Folding Machines

We always
have on
hand
Rebuilt
Folding
Machines
of other
makes,
which we
can
sell cheap
and
guarantee
in good
condition.



Are built
either
drop-roller
or
gauge-feed,
either
one or two
folds.

Write for
Circulars and
Prices.

CENTRAL MACHINE WORKS, 327-329 Dearborn St., Chicago

The VERY LATEST

Improvements in Paper Cutters.

The ADVANCE and CHALLENGE Cutters now have side gauges back and front on both sides, enabling you to square stock at either side of the machine, permitting the use of the knife the full width, which ensures uniform wear its entire length, and making it last twice as long as when squaring has to be done on one side only.

Another economical feature is our HALF-INCH CUTTING STICK; they cost two-thirds less than the old style, and each stick has eight cutting surfaces. Then the groove is only half inch deep, milled out of the solid; this makes the bed stronger than ever; the groove is but one-sixth as large as required for the old one and one-quarter inch stick.

*If you want the latest up-to-date Cutter be sure to order one of these machines.
Any dealer will tell you they are the best.*

SOLD BY
DEALERS
EVERYWHERE

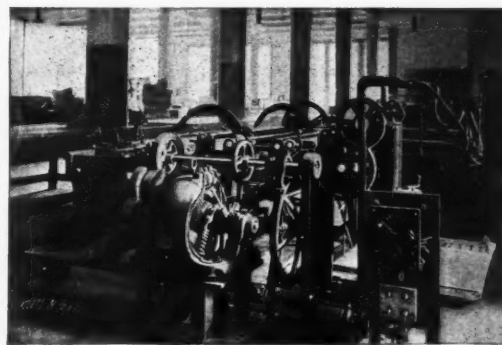
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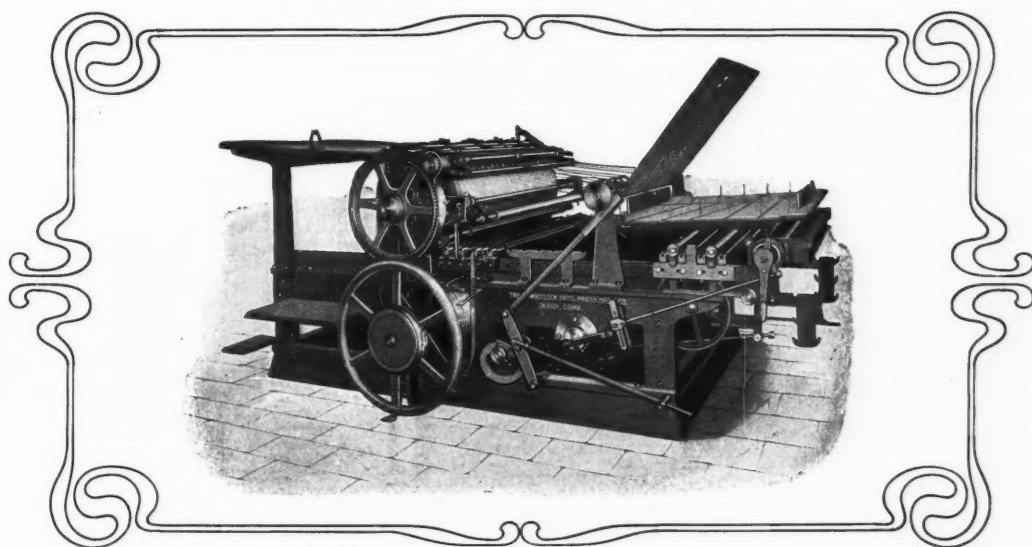
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THAT'S THE THING!

To get product requires *Speed, Ever-readiness, Stability, Modernized Appliances* and *Convenience of Handling.* All these are embodied in the highest degree in

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Advertising Novelties. Large Assortment, new and up to date. Many inexpensive, suitable for merchants to give away during the Carnival Season. Write for catalogs, price lists, terms, etc. :: :: :: :: Low prices, liberal discounts.

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Importers, Makers and Jobbers
334 DEARBORN STREET, CHICAGO

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Thorough mechanical instruction without extra charge. Our graduates secure and hold situations. Open day and night. Best terms and course ever offered.

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Every morning's mail brings testimonials about my inks. New customers are daily being added to my list and a large number of them come to me through recommendations from friends who have used my goods. When a purchaser complains that my inks are not entirely satisfactory, I don't rise in my wrath and tell him he doesn't know his business. I simply request the return of the goods and refund his money along with the cost of transportation. My new book seems to be a help to the employees in the pressroom, as the applications for same are rolling in thick and fast, and I turn no one down. The suggestions I offer are simple remedies for relieving troubles which are unavoidable in a busy shop.

Compare my prices with what you are now paying, and if the difference is in my favor try me on a small order.

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The Platen Press Roller Adjuster

With this device rollers can be set type high, giving even distribution to the form, and clean printing. They will protect the rollers from rules and sharp edges of forms, and eliminate the pressman's troubles. The rollers are noiseless when passing over forms and can not jump. Roller supporters (or bearers) are not needed when these adjusters are used. They are easily adjusted and can be raised or lowered when there is swelling or shrinkage of rollers. They will last for years, and the saving of time, trouble and rollers will quickly repay their cost. For information, address

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The Cheapest Good Type



FOR most of the year that Wicks Type has been in the American field, its purveyors have done little more than seek to create knowledge of their product in the mind of the American printer. But for some months past the campaign in behalf of the cheapest good type has been vigorous and unremitting; and the difficulty has been less to find buyers for Wicks Type in the United States than to find foundry capacity to supply the market's urgent and swelling requirements.

Malice has been busy with the reputé of Wicks Type; frightened rivalry has resorted to desperate, if puerile, attacks upon the worth of the best type made; and yet, in the first half of the year Nineteen Hundred and Three, 458 customers have bought Wicks Type to the amount of more than the ordinary old-style foundry can produce in a year's steady running. Wicks Type is to-day in use in 255 cities and towns of the Union; some of the best printers in the country—notably the Eddy Press, Inc., of Winchester, Virginia, and Isaac H. Blanchard Co., of New York City—have given it the strongest endorsement; and it has been shown to be, beyond cavil or doubt, "the cheapest good type."

Most printers know by now that Wicks Type sells for half the usual prices—twenty-five cents a pound for eight-point, for example; but many think the low cost means poor value. These should consider the guarantee under which all Wicks Type is sold: That Wicks Type is as accurate, as perfect and as durable as any type in the markets of the world. Enquiries, and these of the exacting and searching kind, are welcomed by the Sales Department of *American Standard Type Co., 17 Park Row, New York City.*

Wicks
Type

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Type

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Good Resolutions

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*Sold by all Stationers
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THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{2}$ thousand envelopes corresponding.

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The Standard Work on Color
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A Veritable Work of Art.

EDITION NEARLY EXHAUSTED.

THIS beautiful book is $8\frac{1}{4} \times 10\frac{1}{2}$ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively, every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once.

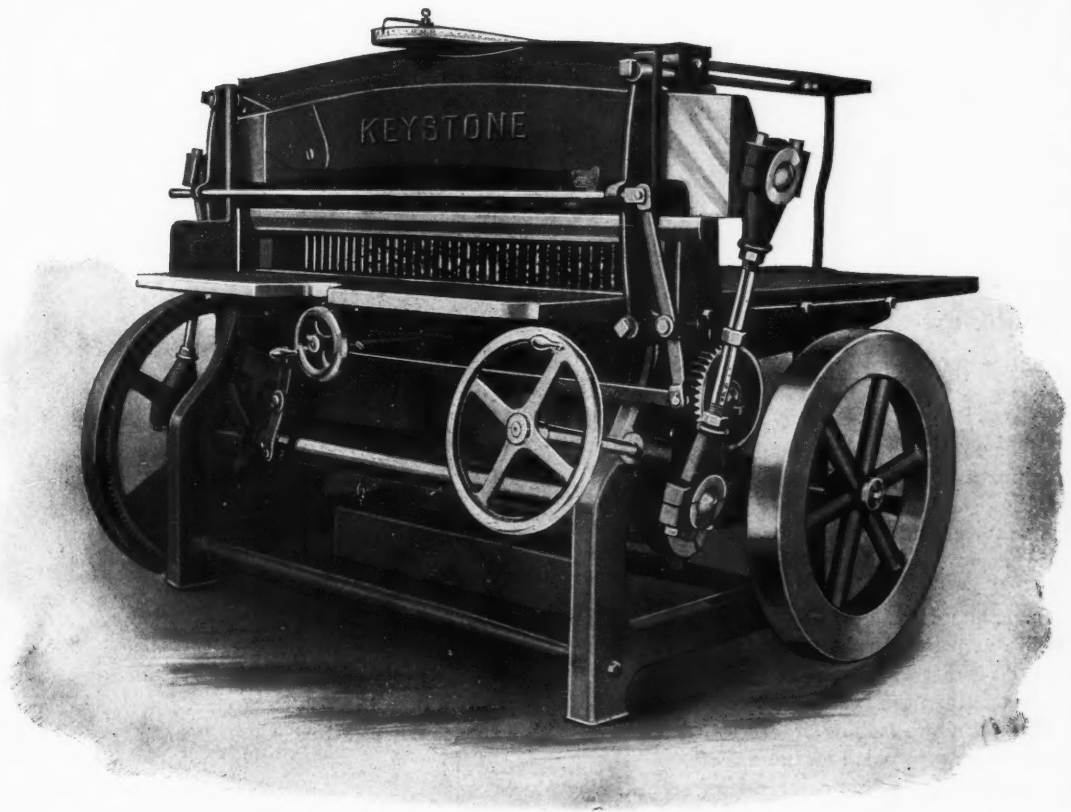
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THE INLAND PRINTER CO.

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The Best Hand-clamp Cutter that can be built

The **Improved
Keystone**
Hand-Clamp Paper Cutter



The improved model is now constructed in 50, 55, 60, 65, 70 and 75 inch sizes.

WE HAVE THE HIGHEST TESTIMONIALS FROM USERS, ATTESTING
THE SUPERIORITY OF THE KEYSTONE IN EVERY PARTICULAR

Send for descriptive Circular and Price List

THE STANDARD MACHINERY CO.

MAKERS OF EMBOSSING PRESSES,
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New Acme Self-Clamping Cutter

Built in sizes from 34 to 50 inches.

New patented devices.

Crank Movement.

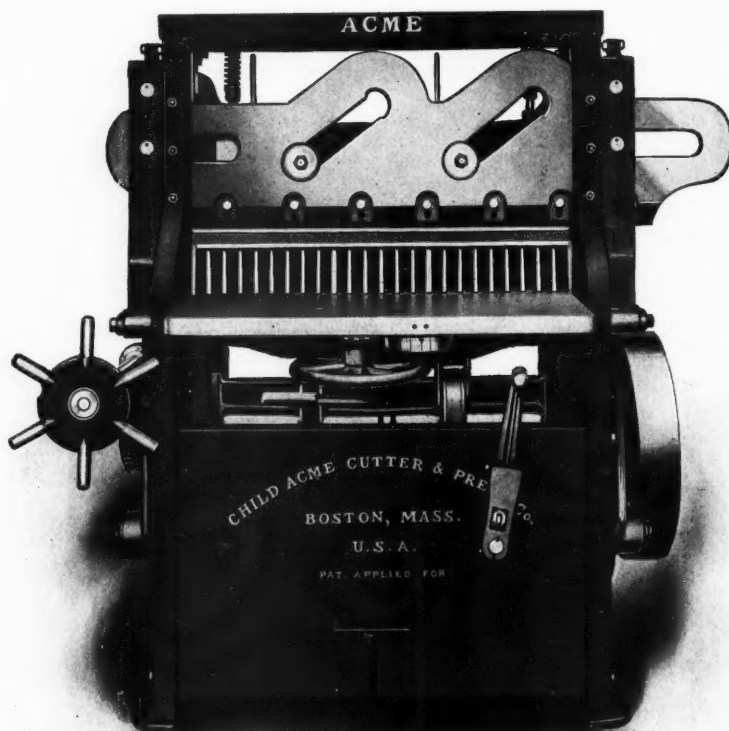
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Working parts under the table.

We have for some time recognized a demand for a cutter that would be equal to our Inside Gear Machine—a cutter that would be the very highest type of machine. This we now offer in our NEW ACME CUTTER. It is built in sizes 34, 38, 42, 46 and 50 inches. To our customers who have used the Acme for many years we would say that we now offer a machine that is better than the previous best—the Acme of last year, making it absolutely the best cutting machine on the market. Faster than ever, yet more durable.



Mill Machines, 56 to 84 inches.

SEND FOR FULL PARTICULARS TO OUR NEAREST OFFICE

THE CHILD ACME CUTTER & PRESS CO.

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GEO. E. SANBORN & Co., CHICAGO

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*"The Ink that
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FINE JOB, BOOK
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Every printer has heard of them
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the Best Inks made in the land
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All these years we have been trying to turn out—not a larger number of plates than any one else, but the very best that it is possible to make. And now, instead of a few of the best publications in the country, we have on our list so many of the best of periodicals and publishers and advertisers, that we have had to build, up on the top of the tall building at the corner of Fifth Avenue and Nineteenth Street, the largest photoengraving plant in the world, and, a good many people say, the best equipped one.

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Smyth Book Sewing Machine



No. 4

Made in several sizes to handle signatures 2 x 3 to 19½ x 25 inches. Adapted to all classes of work, from pamphlets to fine blank-book work. Produces work more flexible and stronger than hand sewing. These machines are in universal use in every civilized country on the face of the earth. Has greater economical value than any machine ever produced for bookbinders' use.

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WEDDING INVITATIONS
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BOOKLET COVERS, ETC.

WE always have something to interest you. Don't put it off, but *write to-day* and we will give you our views of how to increase your *Fall Trade*. Our samples are what you need.

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ESTABLISHED 1865

The Rhodes Automatic Make-Ready Blanket

WILLIAMS & WILKINS COMPANY,
6 South Calvert Street,

MR. J. E. RHODES, Manager,
RHODES BLANKET CO.:

BALTIMORE, July 2, 1903.

Dear Sir,—Replying to your favor of yesterday's date, we beg to advise you that you furnished us the blanket for our new No. 4 Pony Optimus last month, and the same is giving entire satisfaction. Our new No. 10 Optimus will not be delivered until August first, and we will send you our order for blanket for same.

Yours very truly,

WILLIAMS & WILKINS COMPANY,

EDW. B. PASSANO, Manager.

Previously ordered four Blankets.

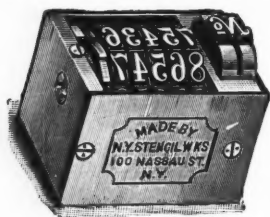
For Platen, Cylinder and Rotary Presses

Write us for price, sample and further information.

THE RHODES BLANKET COMPANY
290 Broadway, NEW YORK CITY

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



Patented March 27, 1900.

Size, $1\frac{1}{2} \times \frac{3}{4}$ inch. Type High.
Made entirely from Steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

New York Stencil Works

100 Nassau Street :: :: NEW YORK CITY

WE PAY THE FREIGHT

**On all orders of \$20.00 or over of type
and rule of our make**

For further particulars regarding this offer, address the

Inland Type Foundry
Chicago • Saint Louis • Buffalo

The INLAND TYPE FOUNDRY
on all cash orders of INLAND Type
and Rule of Twenty Dollars or over,
on and after September first, 1903

Pays the Freight

It wants YOUR business hence this offer
∴ **NO ADVANCE IN PRICES** ∴
For further particulars address the
INLAND TYPE FOUNDRY
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PHOTOGRAPHIC CARD STOCK

of the very best quality. Smooth and Melton finish, Embossed and Ripple surface, in all standard weights. An elegant assortment of the most handsome colors. In several grades for the use of professionals and amateurs. :: ::

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UNION CARD & PAPER CO.
27 Beekman Street, New York

USE THE **BREHMER** WIRE STITCHER

For
Calendar
Work



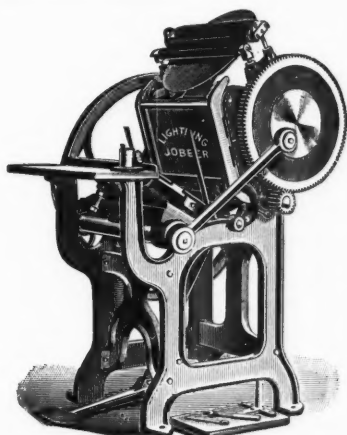
and join the army of over
25,000 USERS

Over thirty-six styles

PRICES
No. 58—Especially adapted for Calendar pad stitching, with pad gauge . . . \$275
No. 33—For Calendar work and printers' use \$150
No. 31—For Calendar work and printers' use, treadle power . . . \$100

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PHILADELPHIA

MACHINE SHOPS . . . 604, 606, 608, 610 Ranstead Street



Lightning Jobber

The Lightning Jobber

The Best Low-Priced Job Press in the World

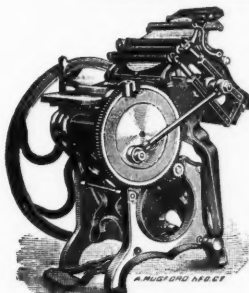
What a Recent Purchaser says of it:

Gentlemen.—*** As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. *** I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

CORBEN, ONT., June 2, 1902.

Yours sincerely, F. B. ELLIOTT.

Write for Circulars and Descriptive Matter.



Jones Gordon

**The Jones
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THE BEST JOB PRESS
IN THE WORLD

HAS
Distributing Ink Fountain,
Ink Roller Throw-off,
Self-locking Chase Hook,
and other improvements.

FOR
SALE
BY
ALL
DEALERS

**The Ideal
Paper
Cutter**

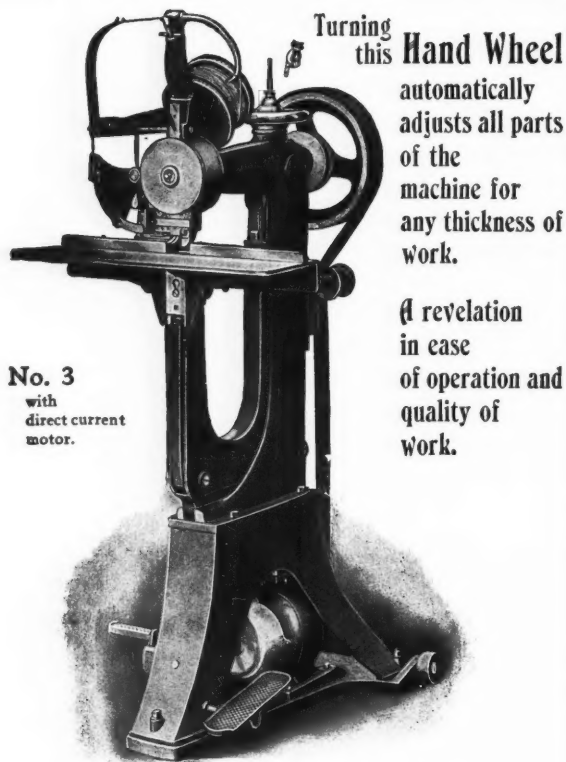
Has Time and Labor
Saving Devices found on no
other cutter.



Ideal Cutter

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The Jones Gordon Press Works, Palmyra, N. Y.



BOSTON WIRE STITCHER CO.
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ADVERTISING IDEAS

*Letterheads, Cards, Checks
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in Photo Litho Style
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221
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5TH AVENUE
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Presses Built in
Two Sizes

No. 1—Size of Die,
3 x 5 inches

No. 2—Size of Die,
3½ x 8½ inches

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of Our
Customers

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Rolph, Smith & Co., Toronto.
Metcalf Stationery Co., Chicago, 2 Machines.
S. D. Childs & Co., Chicago, 5 Machines.
Phenix Engraving Company, Chicago.
Western Bank Note Co., Chicago.
Columbia Engraving Company, Boston.
Samuel Ward Company, Boston.
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Fierstine Print. House, Utica, New York.
C. E. Brinkworth, Buffalo.
Bates & Nurse Co., Buffalo.
Robert Gair, Brooklyn, New York.
Bailey, Banks & Biddle Co., Philadelphia.
Meyer & Perkins, St. Paul.
Heywood Mfg. Co., Minneapolis, Minn.
H. F. Anderson Co., Kansas City, Mo.
Clarke & Courts, Galveston, Tex., 2 Machines.
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Livermore & Knight Co., Providence, R. I.
Foster & Webb, Nashville, Tenn.
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FULLARD MANUFACTURING COMPANY, Inc.

WRITE FOR SAMPLES AND FULL INFORMATION

WILLIAM FULLARD, Sole Selling Agent

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Print on Tympalyn

Our presses run much better with Tympalyn on them.

Woodward and Tiernan Printing Co.

As fast as is practical it is our intention to cover the majority of our cylinder presses with your packing.

C. H. Simonds & Co.



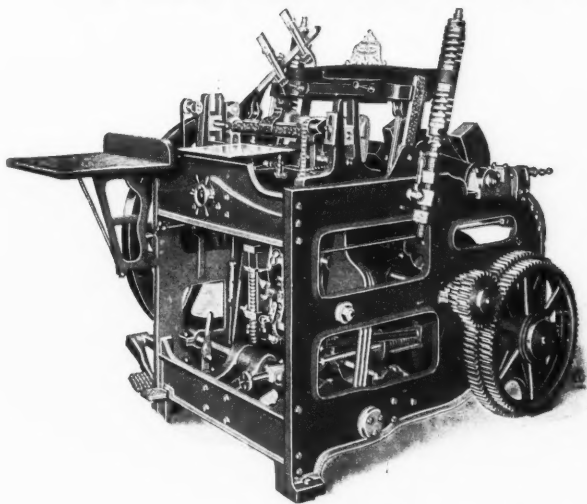
The Maley Patent Iron Block is selling fast, because the catch can be placed at any position or angle on the block, is simple and easy to operate, and it does not slip. Pressmen praise it. Get our catalog about it

Print on Iron Blocks

THE TYMPALYN COMPANY, 246 Summer Street, Boston, Mass.

"WHATEVER WE MAKE IS THE BEST IN THIS LINE."

The Crawley Rounder and Backer.



"CHICAGO, ILL., February 20, 1903.

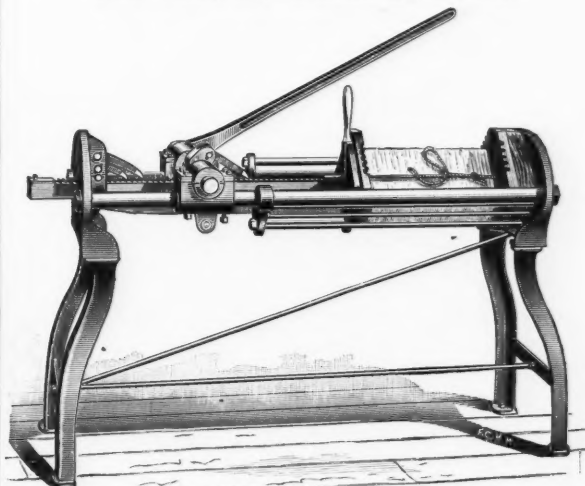
MESSRS. E. CRAWLEY, SR., & CO., Newport, Ky.:

Gentlemen,—We have been using two of your 'Rounding and Backing Machines' for several years and can conscientiously say for them that we could better dispense with almost any other machine in the bindery than them. Both as money-makers and for the expedition of work they can not be beat.

Yours very truly,

M. A. DONOHUE & COMPANY."

The Crawley Bundling Press.



"MILWAUKEE, WIS., June 30, 1903.

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Gentlemen,—We have used one of your Bundling Presses for a year or more and find the same in every way satisfactory. We use the machine on all sheets to be sewed either by hand or on our Smythe sewer, and don't see how we can do without it.

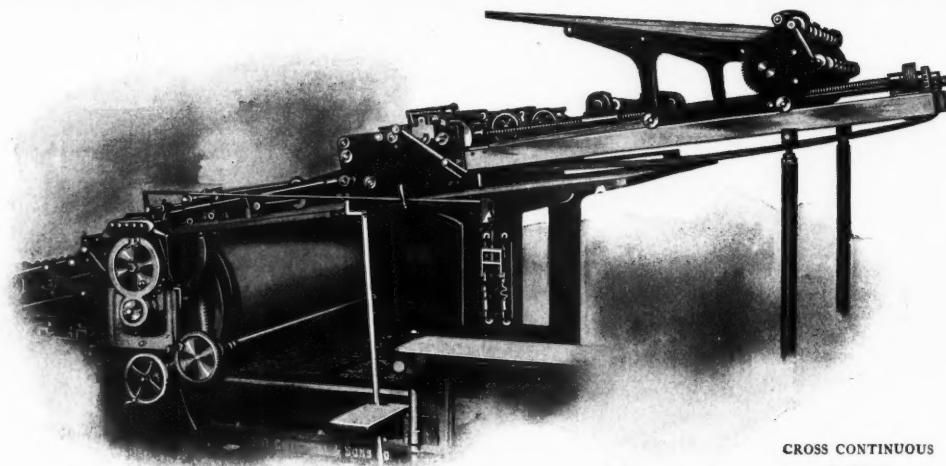
Yours very truly,

THE SENTINEL BINDERY,
JOHN C. SALZER."

THE CRAWLEY BOOK MACHINERY CO., Newport, Ky., U. S. A.
(INCORPORATED)

Successors to E. CRAWLEY, SR., & COMPANY.

The CROSS PAPER FEEDERS



CROSS CONTINUOUS
FEEDER

SOME DISTINCTIVE FEATURES OF CROSS FEEDERS—TWO DISTINCT TYPES

PILE STYLE FEEDER—This feeder carries a load of about five feet of paper.

CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, no time lost in reloading, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper.

THE CROSS FEEDER HAS ONLY MECHANICAL DEVICES WHOSE ACTIONS ARE UNVARYING UNDER ALL CONDITIONS

AMERICAN PAPER FEEDER COMPANY, 255 Atlantic Ave., Boston, U. S. A.

New York and Philadelphia Agents—H. L. EGBERT & COMPANY, 21-23 New Chambers Street, New York, N. Y.



No. 4. BOSTON
WIRE
STITCHER
Saddle table
in working
position; flat
table in rear.

THE BEST OF ALL THE BOSTON WIRE STITCHING MACHINE

**ONLY ONE ADJUSTMENT REQUIRED—THAT OF SETTING
THE MACHINE TO THE THICKNESS OF THE JOB.**

The change from one thickness to another is made instantly. The first staple driven is as perfect as the last. The Wire Feeder (simple and accurate in its operation) is a special feature of the Boston Stitcher. It is in contact with the wire only during the forward movement of feeding, returning to position without scraping across the wire. This operates directly on a cam, doing away with rolls, ratchets and eccentrics. It is the only perfect feeding device in use, and will be appreciated by every person familiar with the shortcomings of other stitchers. Feeding block is reversible, and will wear indefinitely. The Boston Wire Stitcher makes a correct even stitch. Every Machine is fully guaranteed. Write nearest Selling House for further particulars and prices.

The best quality of reeled Steel Wire, made only to our order. Every spool guaranteed. All sizes in stock for prompt shipment.

GENERAL SELLING AGENT

American Type Founders Co.

SELLING HOUSES IN ALL PRINCIPAL CITIES

Calendar Pads for 1904

EDWARD STERN & CO.

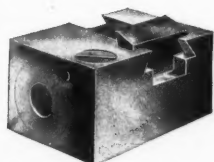
INCORPORATED

112 and 114 North Twelfth Street, Philadelphia

Manufacture and carry in stock the largest and most varied assortment obtainable. The line contains
SIXTY DIFFERENT STYLES

Sample book with price-list mailed upon application

Calendar Pads for 1904



Quetsch Rapid Register Hook.
6 x 8 cms.

Here's a Register Hook

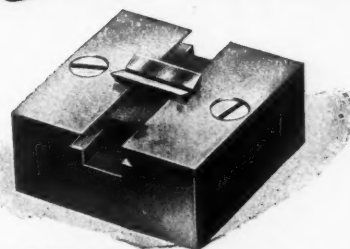
That's as rapid as a ratchet hook, yet capable of the finest adjustment. A hook that can not possibly slip and that will not get clogged with ink and dirt.

The Quetsch Rapid Register Hook

WILL SAVE HALF YOUR TIME
in changing or lifting plates for underlay.

Best for bookwork, also.

WE MAKE THE BASES, TOO!



Quetsch DOUBLE Register Hook (extra narrow margins).
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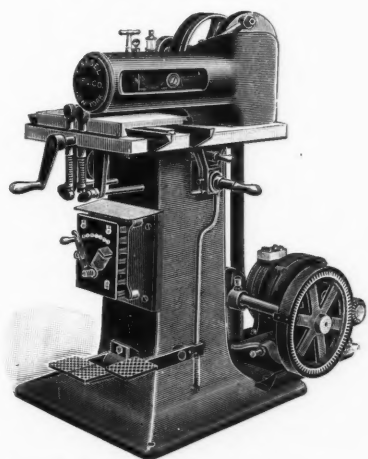
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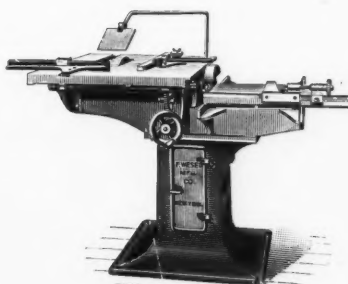
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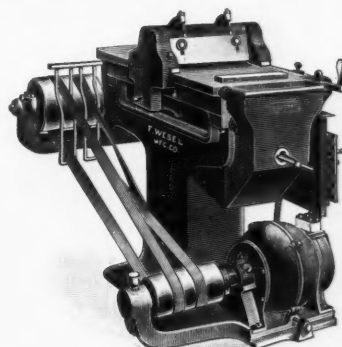
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Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

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SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

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SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

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GRAND RAPIDS BOXWOOD Co., Grand Rapids, Mich. Also mounting woods.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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CAPS BROS., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

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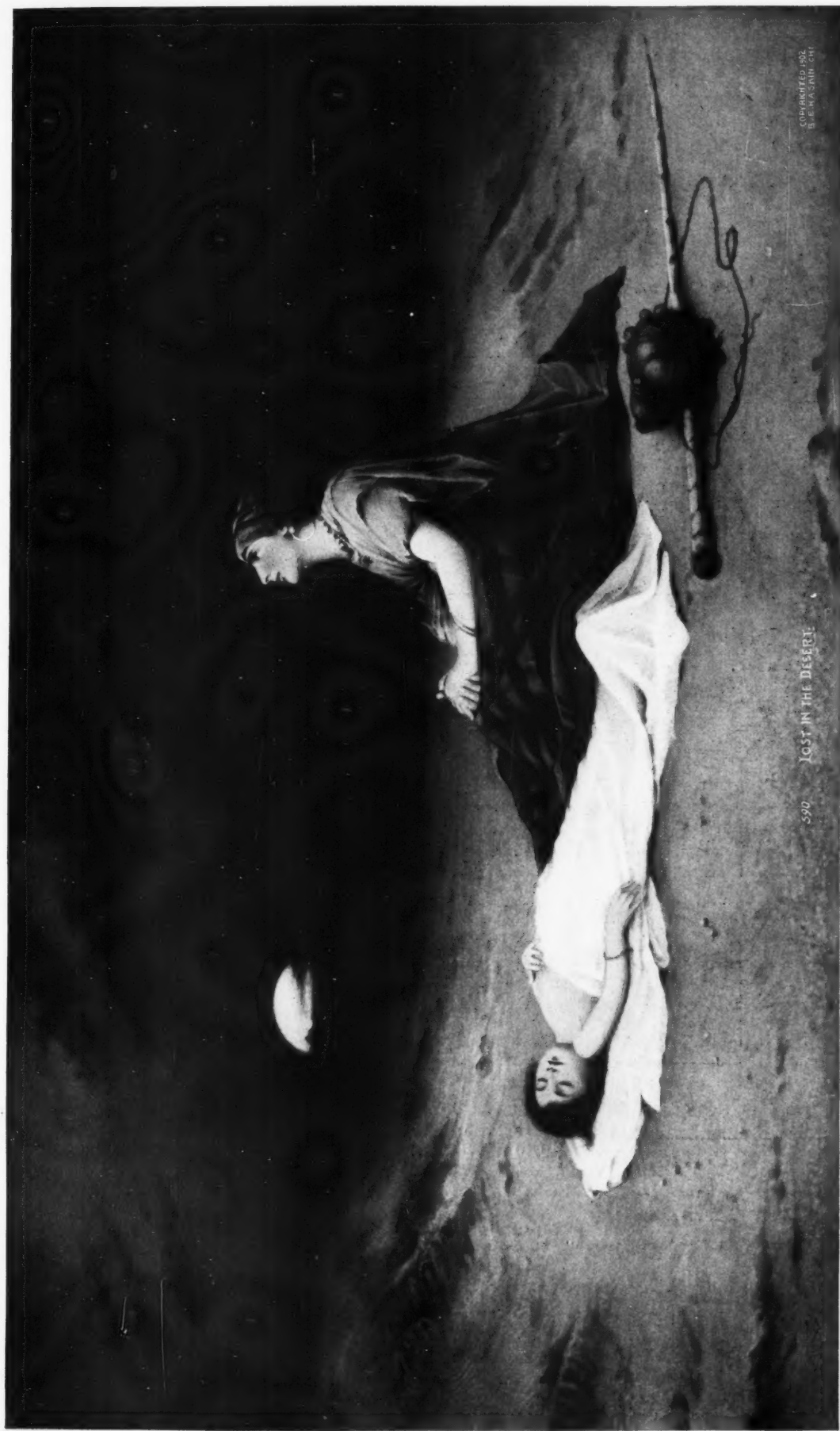
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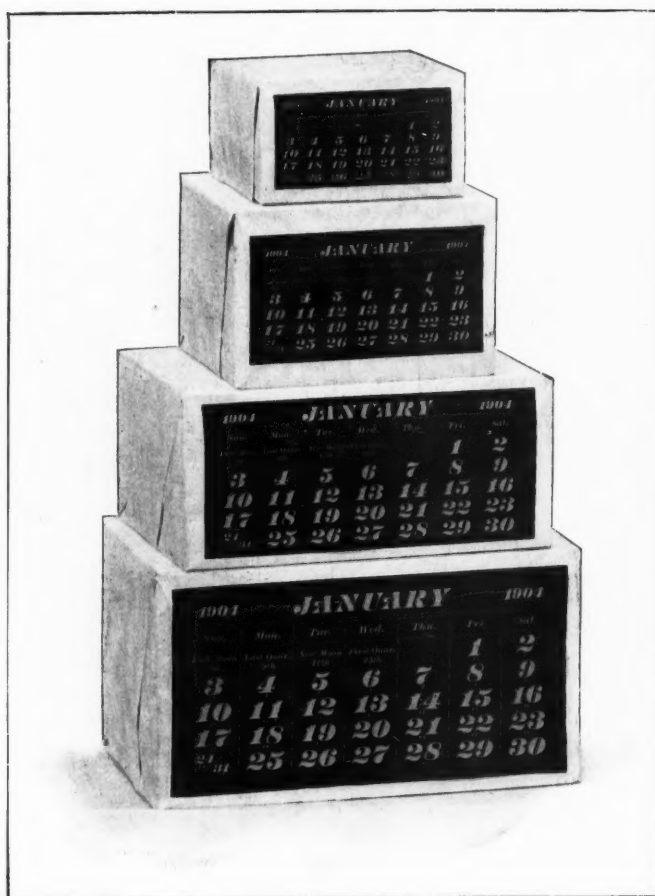
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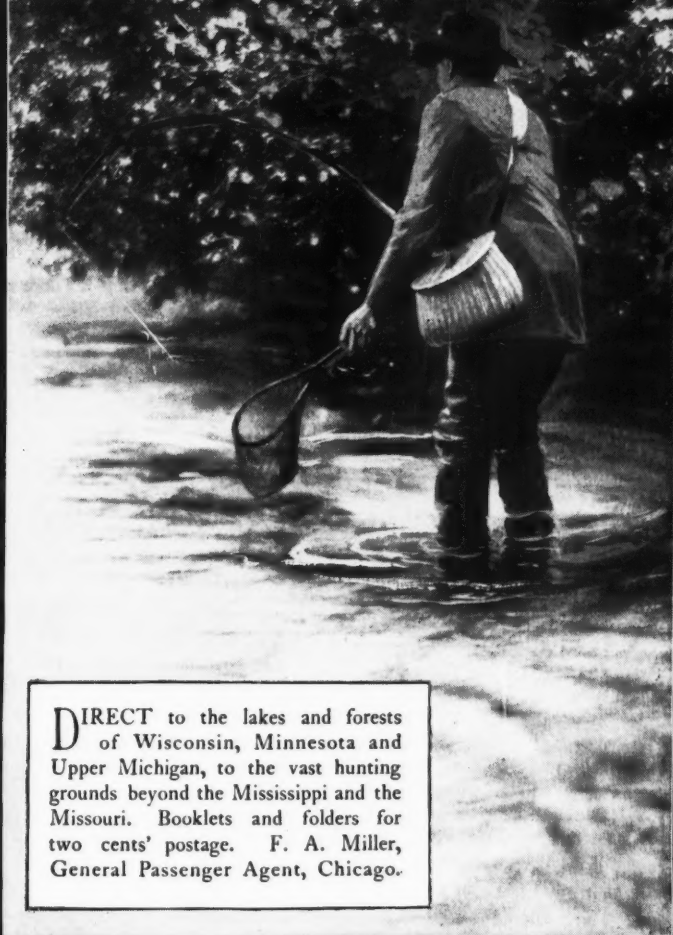
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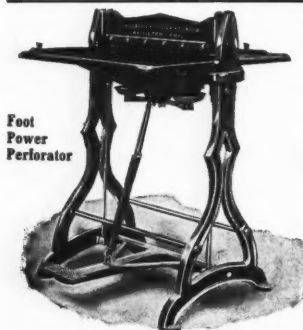
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THE INLAND PRINTER—SEPTEMBER, 1903.

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